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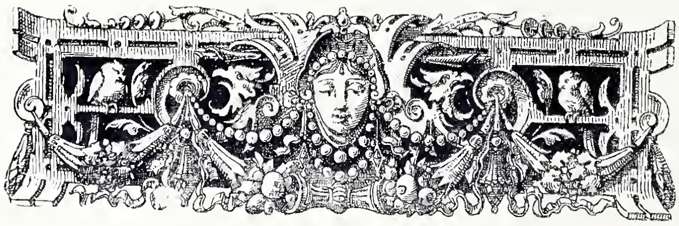

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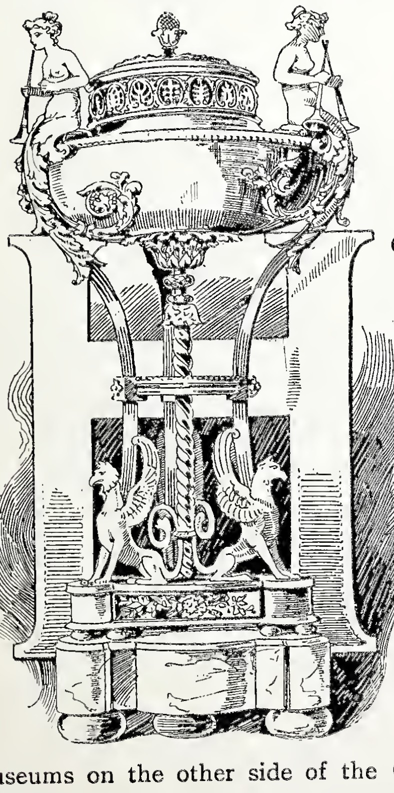

STUDIES IN OLD FRENCH FURNITURE.

HOWEVER strongly one may object, on patriotic principles, to the wholesale following and copyism of French styles, it is certain that we, as a craft, may learn much by studying those rare examples of cabinet work, and woodwork generally, which are treasured up in the Louvre, the Cluny, Versailles, the palace at Fontainebleau, and other museums on the other side of the Channel. The sumptuous courts and the lavish extravagance of the French sovereigns fostered and encouraged the arts and handicrafts to an extent which, unhappily, has never since been equalled. In the days of Louis Quatorze it was no remarkable thing for the King to give six or seven thousand livres for a writing table, or screen, to present to his mistress, or *vice versâ*, and thus it is that there remain to this day so many pieces of cabinet work which fill us with admiration, and induce the wish that there were patrons equally lavish in their commissions nowadays. It was, doubtless, a love of personal aggrandisement, rather than any deep appreciation of the arts, which made such sovereigns as Louis XIV., XV., and XVI. raise men like Boulle, Gouthière, Riesener, Martin, and others to positions of eminence, but it is not necessary here to discuss the motives which led to results so desirable. It is to be feared that the circumstances under which not a few of the most perfect French *objets d'art et vertu* were produced were hardly such as would meet with the sanction of the moralists of to-day, but that is a phase of the matter which is best left alone. The artistic aspect of the question is the one most fitting to these pages.

* * *

It must be owing to the perverseness of human nature that those who think well to cultivate French styles should devote their attention to those periods which are the least to be commended. There is no doubt that the Louis Quinze is the mode which finds most favour just now, and yet it has given birth to more monstrosities than any other style from the time of Francis I. down to the present day. Far be it from me to denounce the Louis Quinze as altogether bad. Some, indeed many, works produced during that epoch stand almost alone for beauty of design and perfect workmanship. But, unhappily, the freedom which that style permits to the designer, while leading to original and admirable creations in skilled hands, when taken advantage of by the novice results disastrously. Thus it is that the most absolute and careful discrimination is necessary in the choice of examples for study and possible reproduction, for much that is put forward, and readily sold, as Louis Quinze deserves reconciling to the dustbin rather than to the furnishing showroom. Indeed, it is not only unskilled designers who have come to grief over that style. Few will venture to dispute the rare knowledge and skill of our own Thomas Chippendale, and yet the rococo was too much for him. Had it not been for that, his reputation would be much brighter than it is.

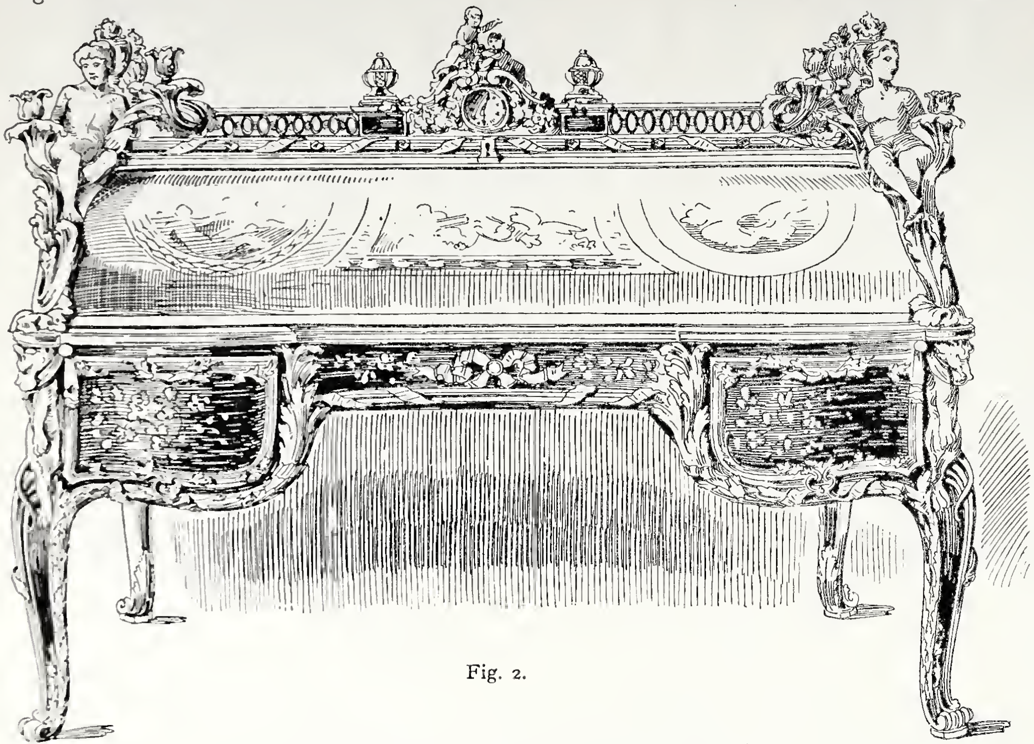

Fig. 2.

It is curious and interesting to note the origin of the rococo, or rocaille, style of decoration and furniture. To Bernard de Palissy, and his contemporaries, is ascribed the credit of originating a form of rustic arbour or grotto, whose decoration consisted principally of imitation rockwork, foliage, stalactites, and other natural forms, twisted into all manner of queer shapes and rendered as eccentrically as possible. There was, at that time, something so novel about these erections, which were christened "rocailles," that they became greatly in vogue among the aristocracy; so much so, that one was built in the gardens of the Tuileries by order of Catherine de Medicis, and Louis XIV. erected several for the amusement of Mmes. de la Vallière and de Montespan. The popularity of these rocailles had considerable influence upon the furniture and decoration of the period, which soon began to tend in the same direction. This fresh development of taste may partially be explained by the fact that the new style formed a striking contrast to the symmetrical architectural features of the renaissance which had preceded it, and was, perhaps, more in keeping with the fanciful and erratic characteristics of the nation to which it appealed.

* * *

It must not be imagined, however, that the rocaille, or rococo, received unmixed support on its appearance, for such was not by any means the case. Frenchmen of taste and eminence strongly protested against it, and did their best to impede its progress. In the year 1743, when describing the refurnishing of the Queen's apartments at Versailles, the Duc de Luynes wrote: "The bed and its drapery are beautiful and pleasing . . . . but the surrounding decoration is altogether eccentric, following the new style." And in the year 1750, the *Mercure*, when commenting upon the death of Meissonnier, an eminent exponent of the rocaille, accused that artist of having avoided all species of symmetry in his ornament. But all these objections had but little practical result, and in time there were produced those extraordinary jumbles of vegetable, botanical, mineral, and animal forms which may have pleased a du Barri, but which give anything but pleasure to the genuine artist. However, there were craftsmen in those times who, notwithstanding the temptation to go to extremes, wrought works which will reflect credit on their memories as long as they last, and such names as Laurent Stabre, Domenico Cucci, Caffieri, Boulle, Oeben, and Riesener must always be held in respect in the chronicles of our craft.

* * *

I must admit that it is always a pleasure to me to turn from the consideration of the Louis Quinze to the study of the Louis Seize. The latter style can lay claim to all the beauty of the former freed from vulgarity, and must ever remain as one of the brightest spots in the history of French decorative art. The choice example of metal work which figures in the initial belongs to the Louis Seize period, and is one of the most perfect works of its kind extant. It was the custom in the courts and palaces of the nobility at that time to purify and improve the atmosphere of the principal apartments by burning aromatic pastilles and other scented preparations therein, the utensils constructed for that purpose being termed cassolettes. It is one of these that appears in the initial; and that such articles were by no means rare at that period may be gathered from the fact that the inventory of state furniture under the reign of Louis XIV. includes twenty-seven such articles. It is a pity that a sketch cannot convey the rare beauty of this *chef d'œuvre* of bronze casting and chasing, but a general impression is conveyed thereby.

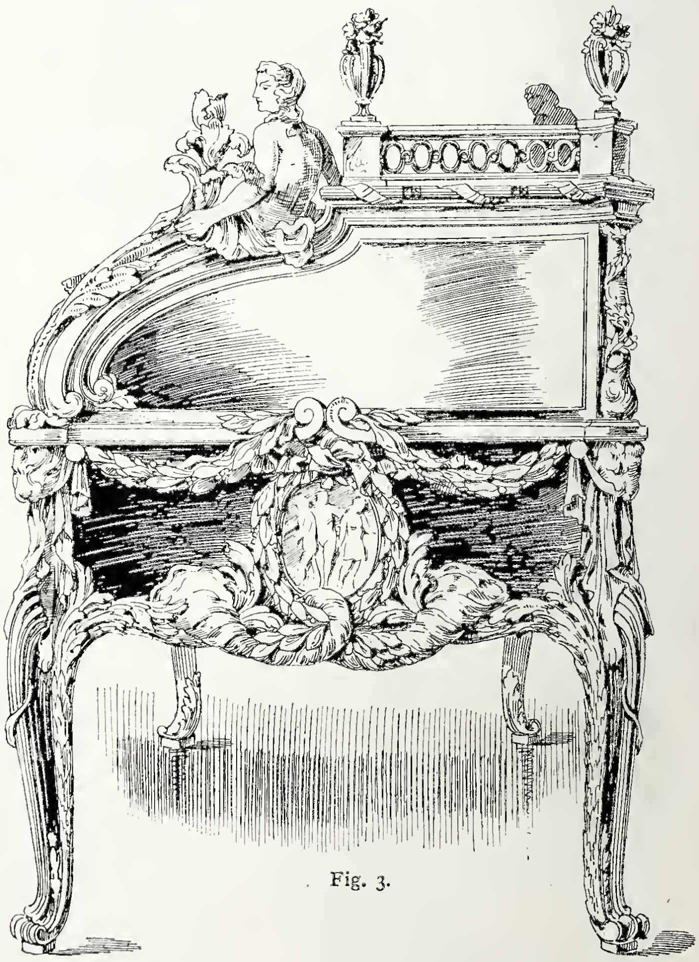

Fig. 3.

Among the names of French cabinet makers that of Jean Henri Riesener deservedly stands in the front rank. That artist—for artist he was—was specially retained by royalty to execute work for the Court, and rose to an eminence in his craft which is not possible to the cabinet maker—however skilful—nowadays. It is somewhat interesting to note the fact that Riesener, though generally looked upon as a Frenchman, and held in such high esteem in the country where he made his name, was a German, born at Gludbeck, near Cologne, in 1725. He worked at Paris, however, under the direction of Jean François Oeben—who under the patronage of Madame de Pompadour was among the most eminent of his time—and eventually married his master's widow.

* * *

Examples of Riesener's work have from time to time appeared in these pages, but nothing which has displayed his skill as does the bureau made for Louis XV., roughly indicated in Figs. 2 and 3. With its exquisitely modelled and chased ormolu, richly coloured inlay, and Wedgwood medallions, this truly regal writing table, now in the Louvre, looks a very different thing from what it does in black and white, but even under the latter aspect it must provoke the greatest admiration. Writing at such a desk as this, one could hardly lack inspiration. The graceful pose of the figures on each side and surmounting the clock, and the proportioning and disposition of the whole of the details, reveal a master mind and hand.

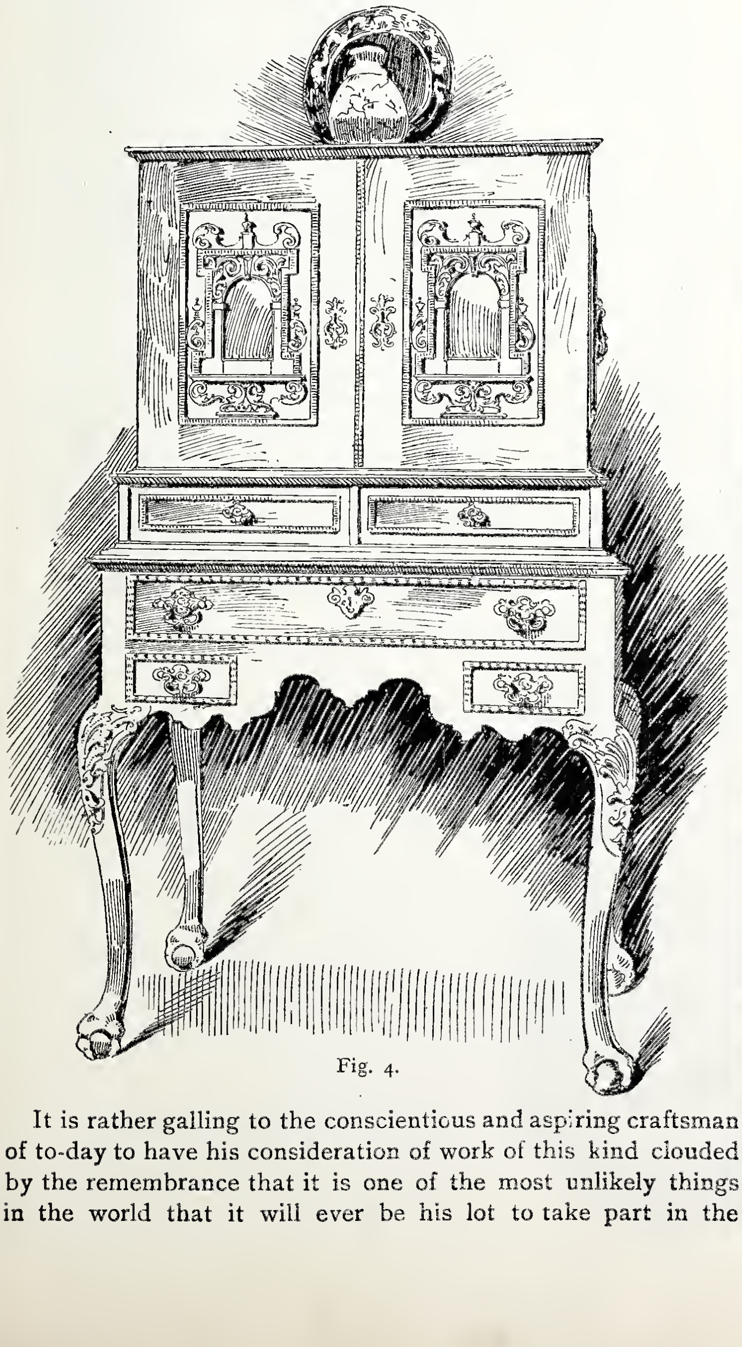

Fig. 4.

It is rather galling to the conscientious and aspiring craftsman of to-day to have his consideration of work of this kind clouded by the remembrance that it is one of the most unlikely things in the world that it will ever be his lot to take part in the execution of any such masterpiece, and to be reminded of the fact that his bread and butter depend upon the production of writing tables, maybe, the price of a dozen of which would not pay for the marquetry in this table of Riesener's. Nevertheless, it is no small satisfaction to those who are compelled to bind themselves down to the prosaic routine of "cutting lines" to revel in the study of the best work of days gone by, and dream of what they *would* do if they had the opportunity. Looking to and aiming at the realisation of an ideal, if treated in a proper spirit, is always beneficial, no matter how impossible that ideal may be of attainment.

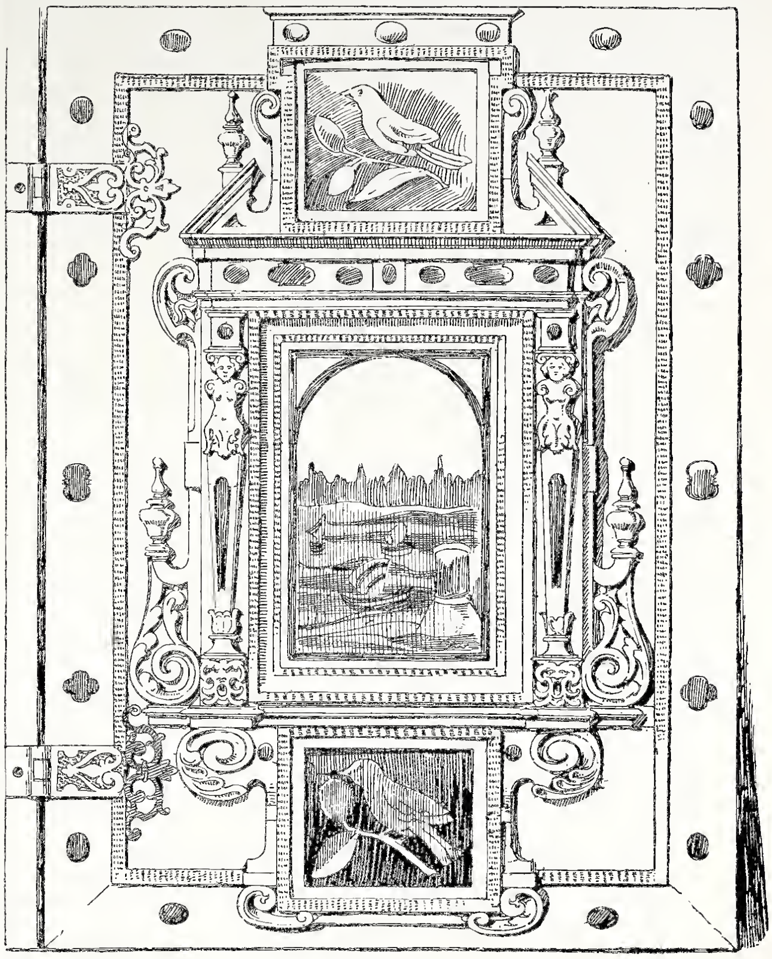

Fig. 5.

* * *

The way in which the name "bureau" became applied to articles of furniture intended for literary purposes is rather curious. As the reader is doubtless aware, it was the custom in the days when writing was done on parchment, and when bookbinding was an expensive luxury, for those who were connected with literary pursuits to have on their tables a piece of cloth, of a thick nature, to prevent the bookbinding receiving any injury. The cloth was also employed by those who were engaged in monetary transactions, as it prevented the tokens or coins rolling about and getting lost. This piece of textile fabric, originally of wool, bore in France the name of bureau, and in course of time that name has attached itself to articles of furniture which have a space protected by some material for writing operations.

* * *

There are not many pieces of furniture in the Louvre more graceful than the bahut, or cabinet, which is shown in Fig. 4. Studying this relic of the renaissance in France, one wonders how it is that cabinet makers generally have come to the conclusion that a boxed-in carcase, surmounted by an erection of bevelled plates, shelves, and spindles, is the only admissible scheme for the construction of cabinets and the like in these days. Of course I am fully aware of the fact that some rarely pretty designs have been, and are being, made up of those elements, and it is not my intention to cast any slur upon them. But there is always room for a change, and this graceful piece of work from the Louvre is full of suggestion to those who want to get away from the stereotyped lines. Commercial requirements nowadays necessitate that the finishing off of the interiors of articles of this kind shall be as plain as possible, and as long as the exterior of a cabinet is decorative one does not demand much more. But on opening the doors of this graceful bahut the inlaid panelling, indicated in Fig. 5, is revealed, and remarkably pretty it is too. The discovery of such careful work in a situation where it would be but rarely seen brings to mind the old quotation—

> " In ancient days of art,
> Builders wrought with greatest care
> Every small and unseen part,
> For the gods were everywhere,"—

and makes one respect the old craftsmen for their conscientious and loving labour.

* * *

One cannot, however, draw any just comparison between such works as these which are illustrated here and the every-day productions of our own time. It must be borne in mind that most of the treasures of our craft preserved in the museums of France were executed for royalty, or personages occupying high positions at court, and the fortunate craftsmen who were charged with the commissions were allowed *carte blanche* as to price. It would thus be obviously unfair to place a cabinet made for a king under such favourable conditions side by side with a modern commercial production, and say, " See how we have deteriorated ! " The middle-class furniture of our time is far in advance of that of the periods to which these examples belong, and it must not be imagined that in my eulogistic remarks on the old work any invidious comparison is intended.

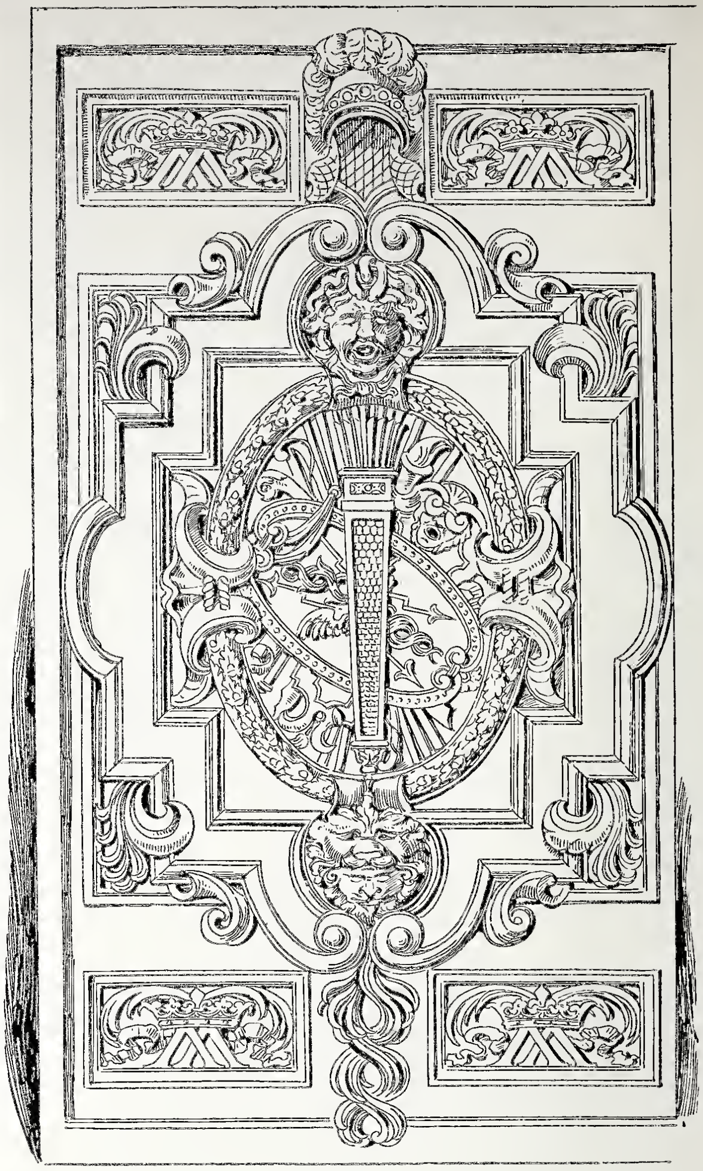

Fig. 7.

* * *

After studying the panelling of this cabinet door, the panels illustrated in Figs. 7 and 10 may be noted with profit. This is a branch of decorative woodwork which does not receive much attention just now, but it invites study and development.

* * *

Of course it is well known that buhl, boule, or boulle work, as it is variously termed, took its name from its inventor, and André Charles Boulle is generally credited as having been the originator of that beautiful class of decoration. It seems clear, however, that all the honour so bestowed is not his by right. That he became pre-eminent, indeed unequalled, in its execution there can be little doubt, but boulle work was produced for the Court before the period when André Charles took his place at the bench. The

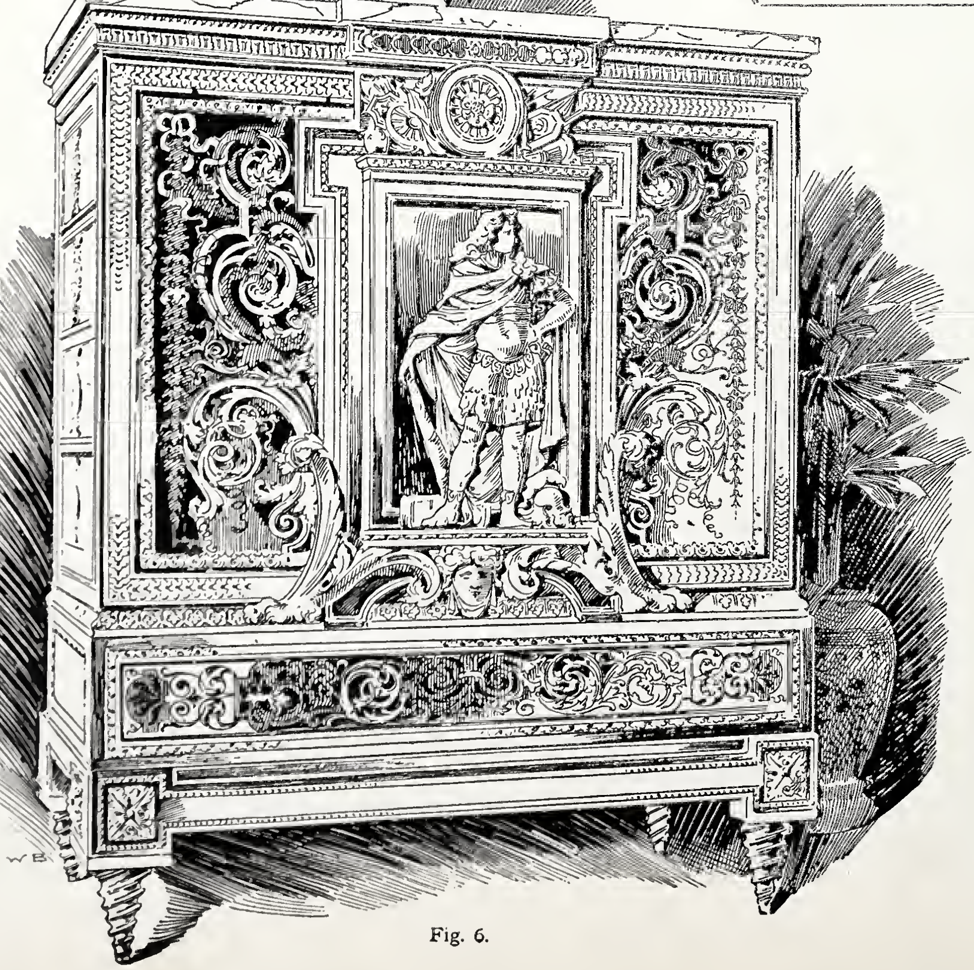

Fig. 6.

family to which he belonged was a numerous one, and we find among the names of old French *ébénistes*, or cabinet makers, who rose to eminence, those of Pierre, Jean, and Charles Joseph Boulle, who all made a name in that branch of art industry. But although André Charles was not the originator of the marquetry associated with his name, it was he who carried it to its highest state of perfection, and it is, therefore, to him that the greatest praise must be accorded. There is a sort of connecting link between Boulle and Riesener, for Jean François Oeben, Riesener's master, was originally Boulle's pupil. In the Galère d'Apollion of the Louvre, the cabinet, Fig. 6, made for Louis XIV., is treasured as the worthy representative of Boulle's skill, and it is, indeed, a remarkable creation. There are but few pieces equally fine in existence.

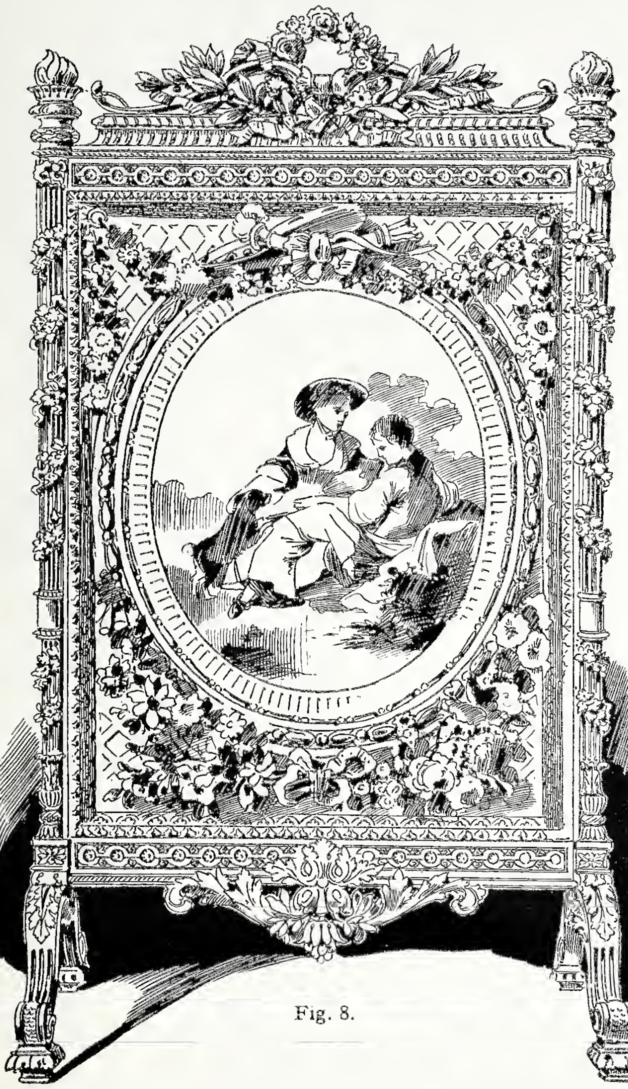
Fig. 8.

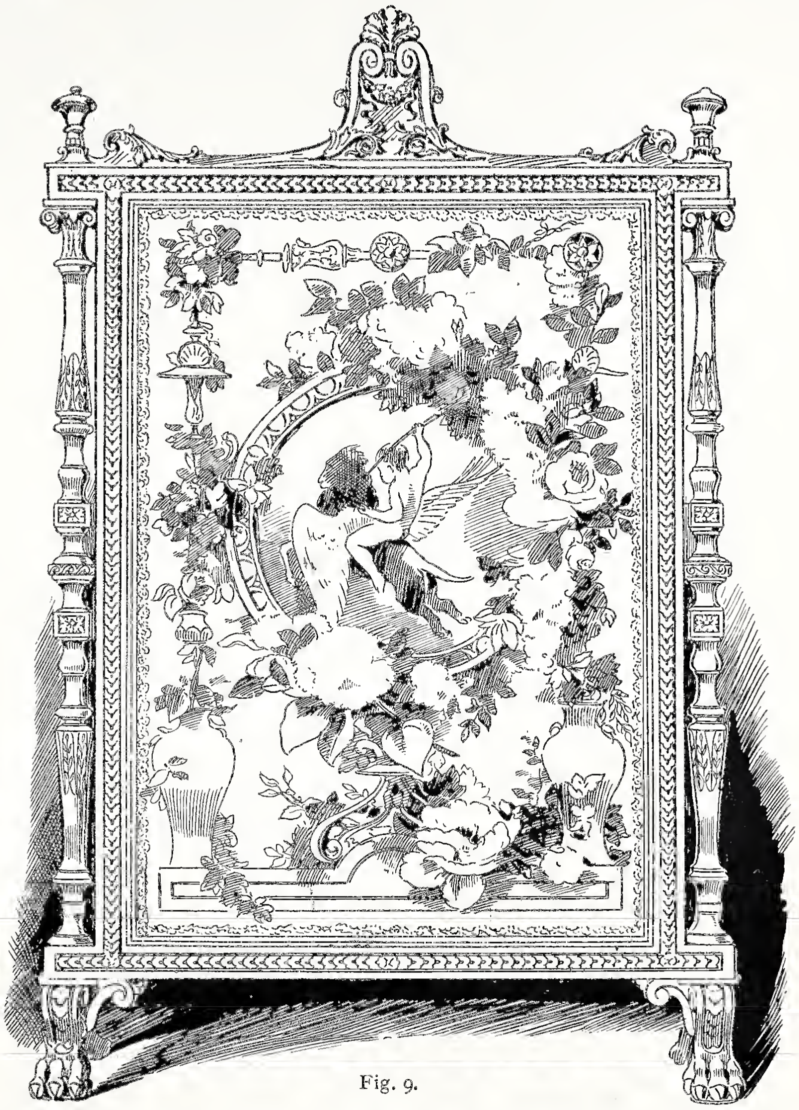
Fig. 9.

* * *

As screens of the Louis Quinze and Louis Seize periods are being much sought after just now, there is no apology necessary for the introduction of the two presented in Figs. 8 and 9. That they are Louis Seize in style needs no second glance to discover, and both are full of suggestive detail. Fig. 9 is the simpler of the two, but Fig. 8 is by far the most decorative, being quite a gem of its kind. Like most of the furniture of that period, these screens are gilt, with panels of tapestry. The amount of gilt employed by the furnishers and decorators of the days now under consideration is a cause of surprise to their modern descendants, and well it may be. Indeed, so far was the gilding of furniture carried then that royal prerogative was exerted to prevent its employment in the residences of private persons. But the wishes of royalty in this matter were largely disregarded, and thus it is that we find most of the furniture of that epoch having as much gold or gilt as it would reasonably —or unreasonably—carry.

* * *

French screens are being very extensively reproduced just now, but those selected are mainly of the three or four fold class, and of a more pretentious character than those indicated below. It would be quite worth the while of the furnisher to turn his attention to the smaller article—the *paravent de feu* as it is styled on the other side of the Channel—for it gives an excellent opportunity for the carver to display his skill, and allows of the introduction of a choicer example of textile work than it would be possible to employ in the more extensive class of thing at a reasonable cost.

* * *

Simplicity and elegance are the charms of the mantel which I have sketched from the boudoir of Marie Antoinette, at Fontainebleau (Fig. 11), and it is a work which needs no comment to reveal its beauties. Here we have, in a small compass, an exposition of the most characteristic elements of the Louis Seize style, displaying a refinement and restraint for which one must look in vain in the mode preceding it.

* * *

The material of which it is composed is white marble, the decorations being of bronze finely chased and gilded after the style—and most probably from the very hand—of "Gouthière le beau." But to properly appreciate this relic of Marie Antoinette it is necessary to see it in conjunction with its surroundings. The ceiling of the apartment which it graces, painted by Barthélemy, the bas-reliefs over the four doors, symbolically representing Tragedy and Comedy, History and Rhetoric, Music and Poetry, and Astronomy and Eloquence, and the exquisitely painted panels of the walls, form fitting accompaniments to this dainty piece of work. Although the original is in marble and bronze, the design could be rendered with success in wood.

* * *

Those of my readers who are associated wilh the production of art metal-work will regard with interest the remarkable Empire cabinet, Fig. 12. The whole of the decoration consists of exquisitely cast and chased ormolu, and I have introduced this example to show to what an extent that sort of thing was carried under the first Napoleon. In such a case as this, the cabinet maker simply had to make the carcase which was to form the background for the decoration ; and the metal worker did the rest.

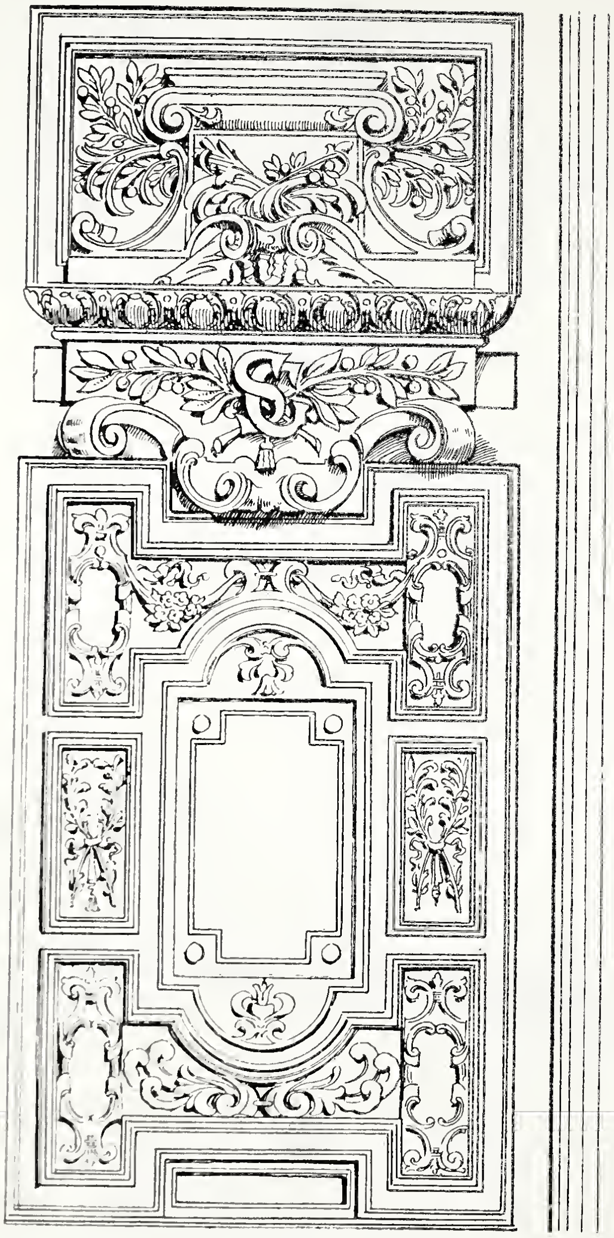

Fig. 10.

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It is a pity that we do not more frequently see this happy combination of metal-work and woodwork in modern productions, but the why and wherefore of its non-adoption are, of course, apparent. In such a case unless the moulding and chasing of the metal come up to the highest standard it would be a disfigurement rather than an embellishment, and therefore, as modern commercial conditions do not allcw the cabinet maker to give the craftsman in metal *carte blanche* to do his best, it is deemed unwise to bring his services into requisition.

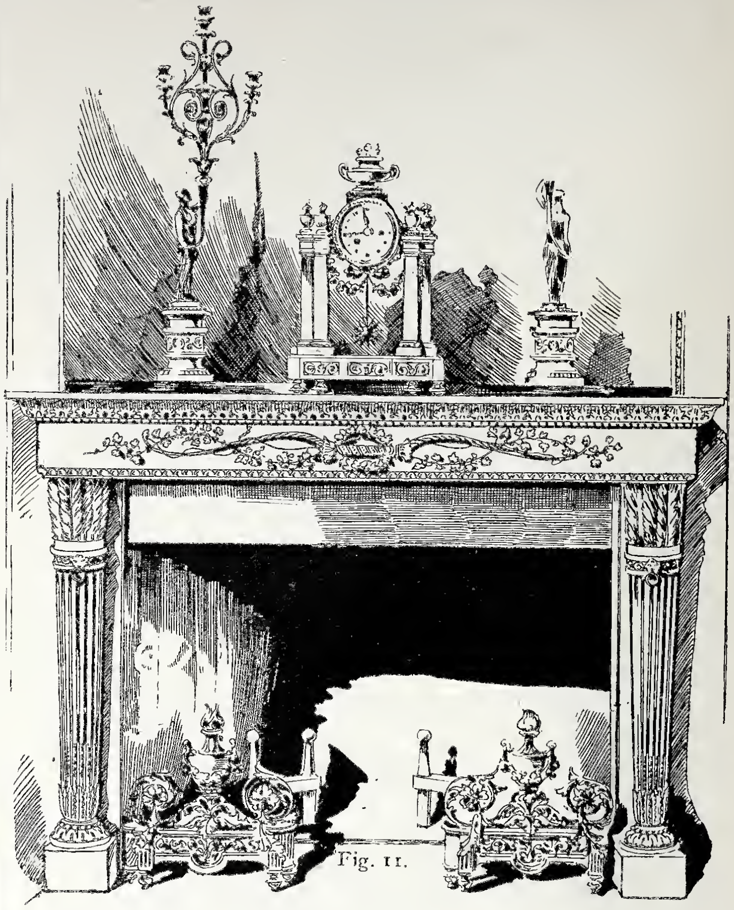


Fig. 11.

If these examples prove of practical service to those of my readers who have to answer the demand for " Something French, you know," the main purpose of their publication will be served, for in reproducing them the commercial as well as other interests of the cabinet maker have been kept in view.

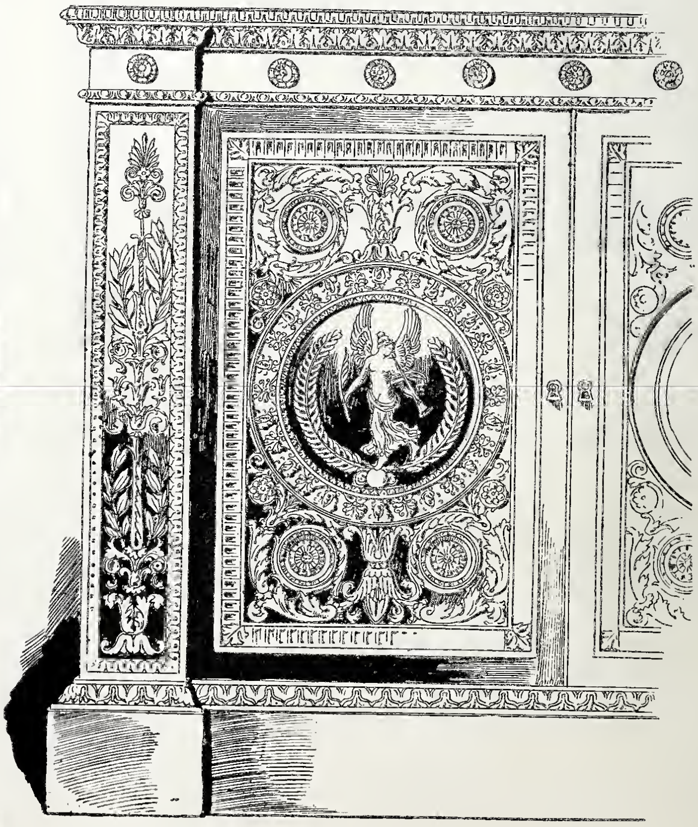


Fig. 12.

CHATS WITH OVR CARVERS

A FEW PIECES OF FRENCH DETAIL.

THE English carver of to-day is in rather a dilemma. He has long been asking for commissions, but now that cabinet makers are requiring his services it is on work with which he is comparatively unacquainted, at least as far as higher-class jobs are concerned. Our carvers have made themselves thoroughly competent to execute the details of the Renaissance. The turns of the acanthus, masks, swags, scrolls, and traditional mouldings of that style are as A B C to them, and they have been looking forward to the time when their capabilities in that direction should be brought into full play. But now in the greater portion of the work which is coming into their hands Renaissance details play no part, and they are called upon to design and execute forms which are fresh and strange to a large majority of them. We are, of course, referring to the existing demand for Louis Quinze decoration and furniture. And, after all, the carver cannot be blamed for ignorance of the characteristic features of the rococo or rocaille, for few people would have ventured half a dozen years ago to prophesy that in 1892 the Louis Quinze would be largely in demand. However, so it is. The Exposition Universelle of 1889 has exercised an extraordinary influence over the furnishing of our own and other countries, creating a taste which has led to many commissions finding their way into French houses which might otherwise have remained on this side of the Channel.

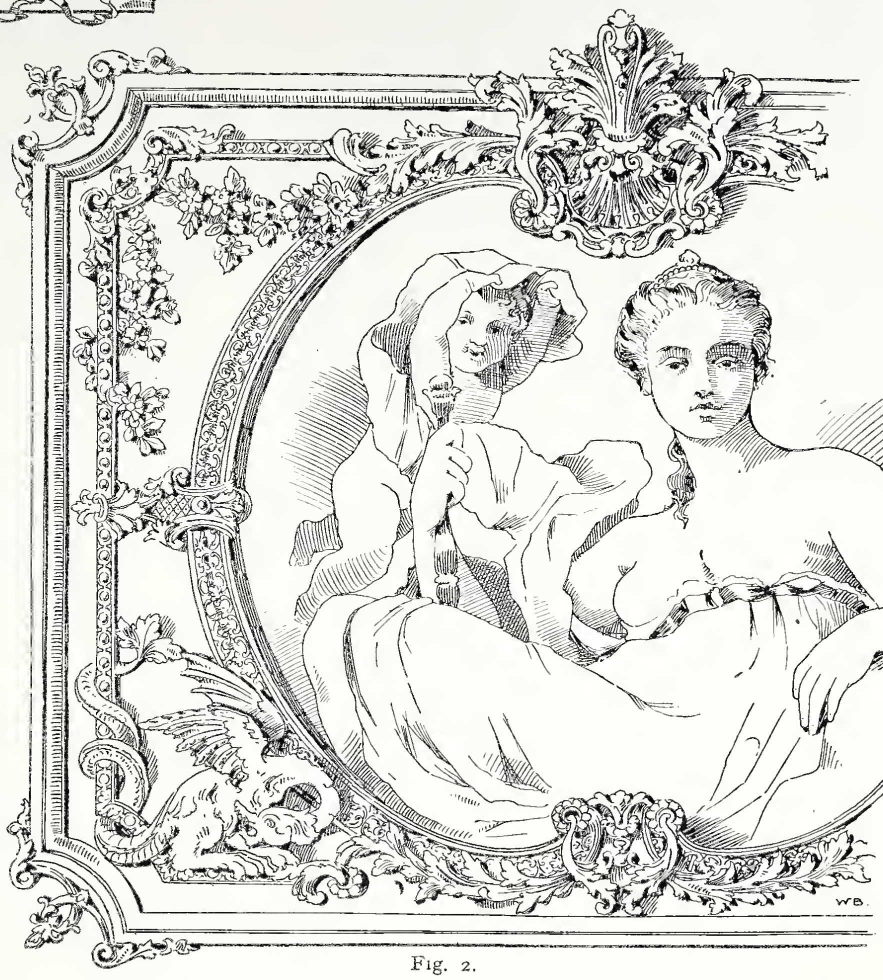


Fig. 2.

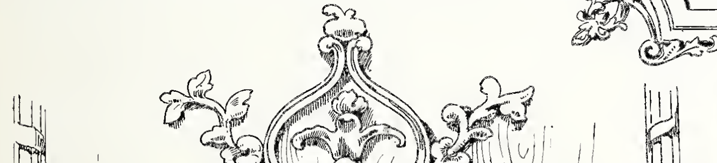


Fig. 1.

English cabinet makers, however, are naturally desirous that work shall not go abroad if they can avoid it, and they are, therefore, catering for orders for furniture on French lines, and are on the look-out for carvers capable of executing them with fidelity and skill. Of course, it stands to reason that Frenchmen, who are, so to speak, to the manner born, are in a far more favourable position to turn out Louis Quinze and Louis Seize work than their insular *confrères*, and it is not unreasonable that buyers should go to that market which produces the goods they require in the most satisfactory and expeditious manner. It is, therefore, a matter of commercial expediency for English cabinet makers and carvers to make themselves proficient in the production of rococo forms in order to be able to answer existing requirements; though let us hope that the necessity to employ their faculties in that direction will not be of lengthy duration.

The origin of the rocaille or rococo in France is discussed in the Pen and Ink Notes of this issue, so it will not be necessary for us to go into that matter here. Neither is it our intention, in this association, to treat upon the constructive features of the forms in cabinet work which came into existence at the period to which we refer. It is the work of the carver to which attention will here be devoted, and it is a most important phase of the subject, for Louis Quinze furniture without carving would be like the proverbial lamb without mint sauce. The leaf work and scrolls of the Italian Renaissance and those of the mode we are now considering differ vastly; in fact, they must not be classed in the same category. The ornament of the former style consists, for the most part, of delicate foliated scrolls, graceful swags, figures, and similar details, full of light and shade, designed to ornament, while remaining subordinate to certain constructive forms. In the latter style, however, the constructive details themselves are twisted and turned about in all manner of eccentric ways, and in place of the acanthus, so delicately cut as to be almost imperceptible, masses of natural—or unnatural—forms are worked in in a manner which seemed to indicate that the designer was desirous of getting as far away from symmetry, or any measure of consistency, as possible.

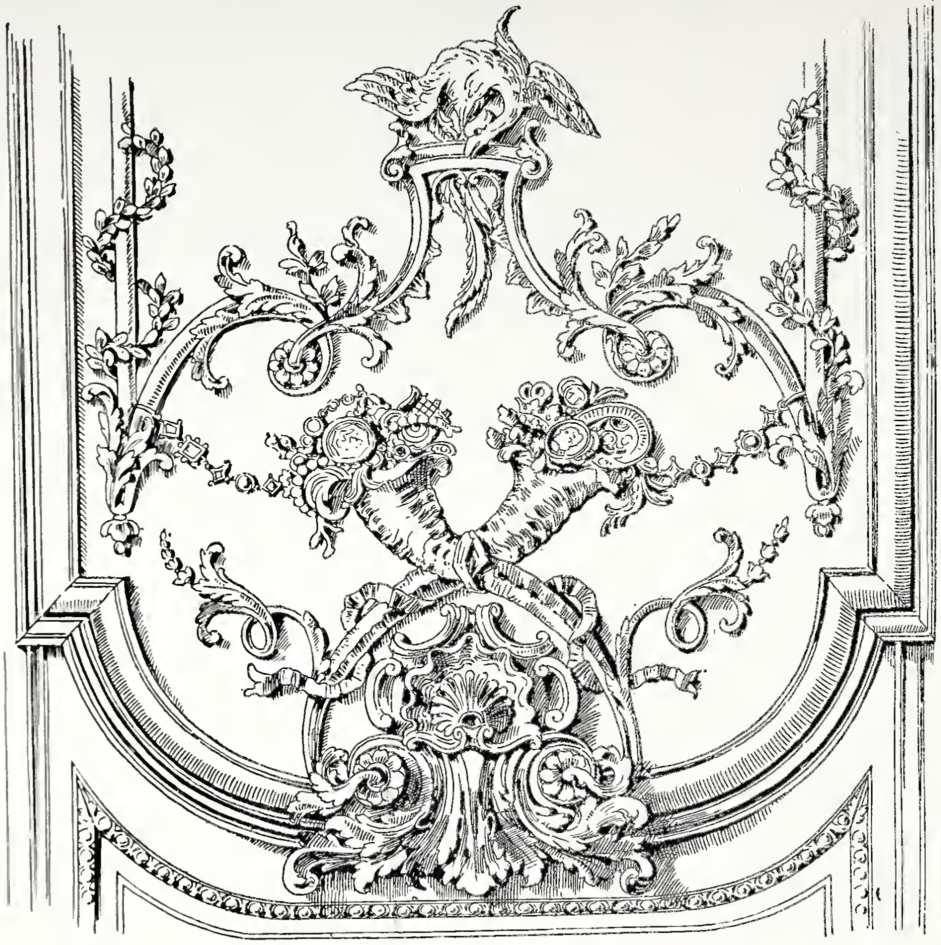


Fig. 3.

As we have, of late, been asked by many carvers for a few useful pieces of French detail, we present herewith four authentic and characteristic studies which are calculated to be of really practical value. They have intentionally been selected from sources as refined and decorative as possible, and are certainly not devoid of grace and beauty.

Fig. 2 illustrates a panel, decoratively framed in with Louis Quinze details, which was originally carried out as wall decoration, but it would do equally well for a panel in any other association. The general disposition of the work is graceful, and does not err much on the side of eccentricity.

In Fig. 1 we have a clever combination of metal-work and woodwork, and the way in which the design of the lower part of the panel is made to accord with the handle, to which it forms a background, is worth noting. Fig. 3 is another admirable example of this style of thing, and well illustrates the class of carving under consideration.

It is not necessary to say that in Fig. 4 we pass from the Louis Quinze to the succeeding style. The arrangement of artistic emblems in this last study is thoroughly characteristic of the Louis Seize, and is suitable for a cabinet or sideboard panel, or some similar association.

In publishing these examples of French carving we are not advocating their exact reproduction. The object of their insertion here is to place before the carver a few studies by which he may improve his knowledge of the characteristics of the schools of decoration to which they belong, in order that he may be in a position to give his own designs the character which is in demand. Even if we are compelled, for a time, to adopt the Rococo style, it does not at all follow that we are to become mere copyists, for that is intolerable. It is impossible to insist upon this important point too frequently, for the temptation to become a mere reproducing machine is the strongest that the carver and designer—the young designer especially—has to overcome. Though now often produced in hardwood—dark mahogany especially—work of this kind is more correct in white, or gilded, the latter being the treatment almost invariably employed in the originals. Of course these details are equally capable of being rendered in composition as in wood, according to the character of the job in hand, but it is to the latter that we give the preference as the more durable and preferable method.

It is our intention to supplement the insertion of these pieces by a further series in an early issue, in order to, as far as possible, place before the reader representative studies of every phase of the Louis XIV., XV., and XVI. styles.

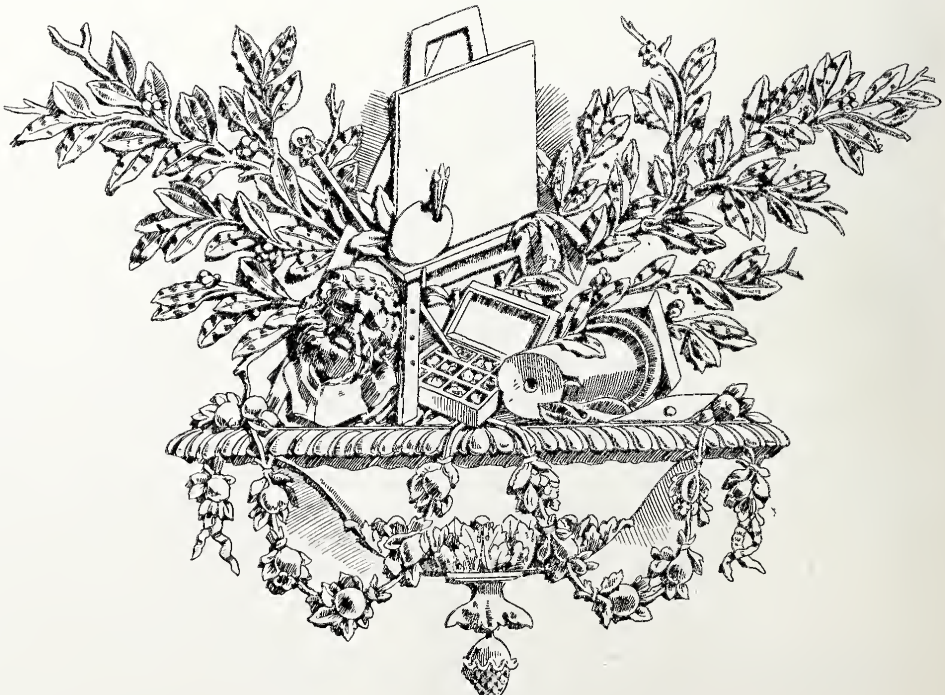


Fig. 4.

Reviews of Trade Literature.

MESSRS. GEORGE GALE & SONS' NEW CATALOGUE.

A NEW catalogue containing illustrations, prices, &c., of the patent "Dominion" wire mattresses, and the "Lawson Tait" spring bedsteads, for hospital and domestic use, has recently been issued by Messrs. George Gale and Sons, Upper Mill Hill, Leeds, and we commend it to all buyers of goods of that class. This latest edition, the third of this firm's catalogue, embodies many improvements which have been made in the goods illustrated since the publication of the last list.

The "Dominion" mattress has been successful in gaining medals in London (1886), Antwerp (1885), Liverpool (1886), Quebec (1887), Paris (1889), and Montreal (1889), and it has been eulogised in the highest terms by physicians and sanitarians the world over. The makers describe its qualifications as follows:—The patented arrangements of this mattress ensure the most perfect elasticity and provide for the silent and independent action of any part. The method of adjusting the fabric is simplicity itself, and the cleanliness, portability, and durability are undoubted. The frame is of well-seasoned and polished timber, well made and strongly bolted together. The diagonal construction of the fabric gives the greatest resistance in the centre of the mattress, where it is most required. The arrangment of the mattress allows the free movement of one sleeper without inconvenience to the other, admits of complete isolation of each, it adapts itself admirably to the form of the occupant, affords a position of ease and comfort inducing refreshing sleep, and obviates the discomfort and weariness incidental to unequal pressure on prominent parts of the body. Only a thin hair mattress being required, straw and flock palliasses and feather beds can be dispensed with. Purity and sweetness essential to good health are thus obtained, the labour of making beds is much reduced, and the cost of bedding much less.

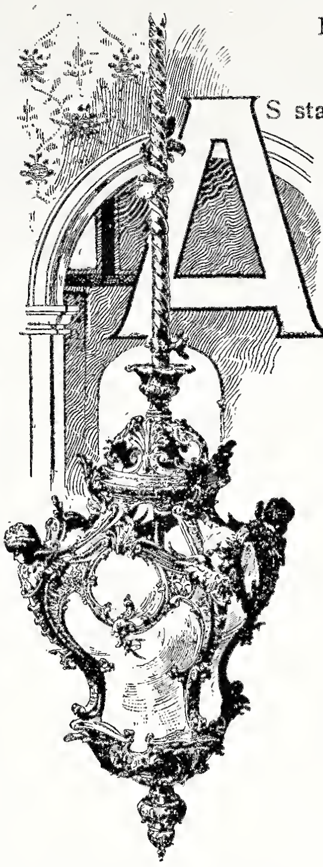
The spring mesh is of best steel wire and is composed of from 800 to 1000 V's or links, hinged or looped together and attached at each end to a row of oil-tempered steel wire springs, each one of which is tested up to 80 lbs. weight. In an ordinary 4ft. 6in. bed frame there are 72 springs (5760 lbs.), and by the diagonal (patent) construction of the mesh, the weight of the body is divided among them, and the slightly arched ends of the frame effectually prevent sinking.

By means of a pair of simple adjusting screw bolts in the ends of the side pieces, the tension of the fabric may be altered, making it hard or soft, yielding uniformly over the whole surface, according to the fancy of the occupant. In case of failure of any part of the mattress within fifteen years the makers guarantee to replace it free of expense. As to the "Lawson Tait" bedsteads, they are fully represented in the present catalogue, and are accompanied by many most valuable testimonials from the highest sources.

The Chambers of Commerce Congress.—A most interesting congress is now meeting in London. For the second time, at the invitation of the Council of the London Chamber of Commerce, delegates from 131 centres of British trade in all parts of the Empire are discussing a selection of the questions that most affect their interests. The delegates will lubricate their business with pleasure-trips and social functions. From the programmes it would appear that this congress, which has been in course of arrangement for more than a year, will be a complete success. The commercial relations of the mother country with her colonies and possessions are to be the main topic of discussion, and the congress will be asked, by one authority and another, to commit itself to every variety of policy.

Economic Furniture In the Prevailing Styles.

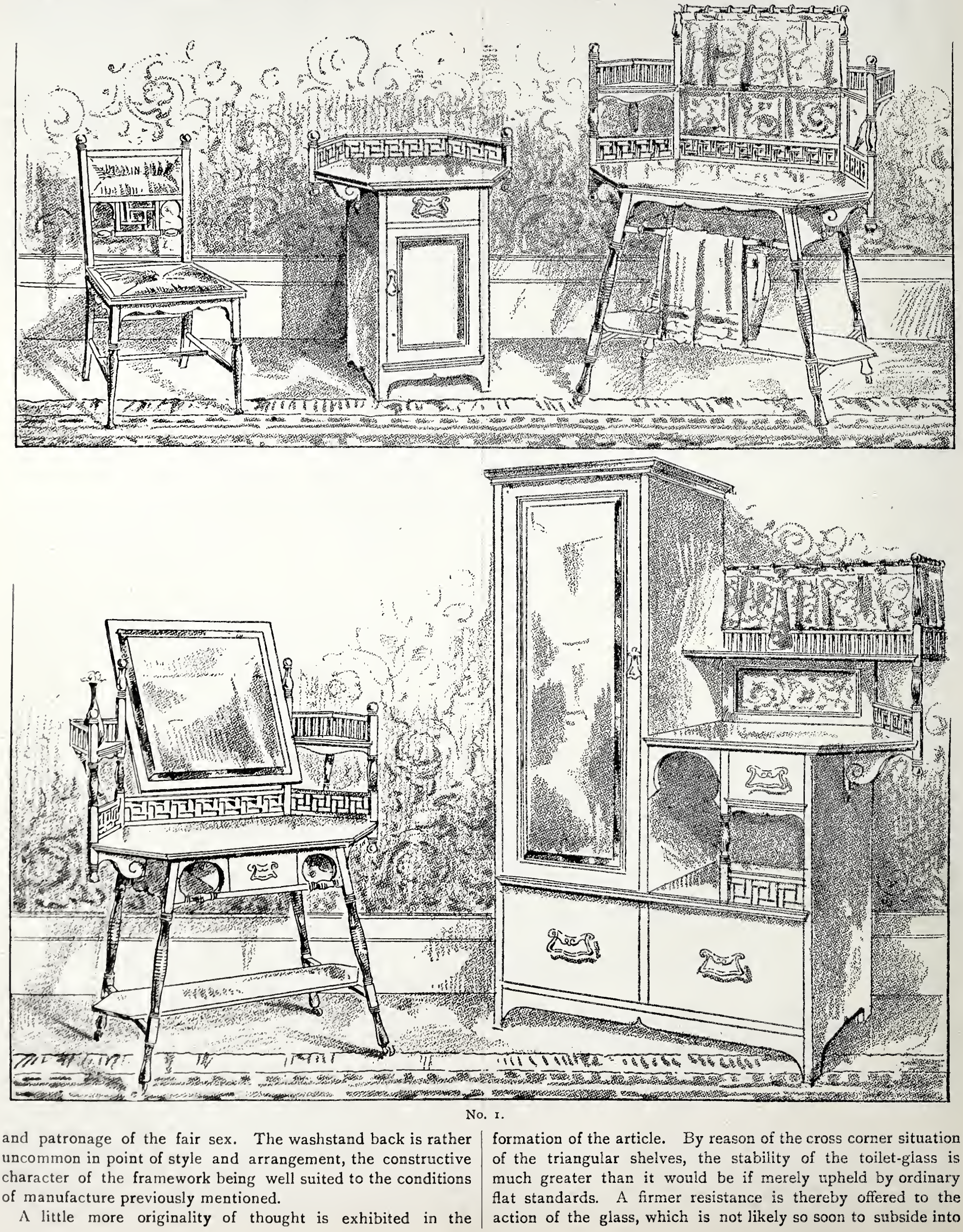
INEXPENSIVE BEDROOM FURNITURE.



AS stained-green wood furniture is just now enjoying a certain amount of fashionable popularity, we devote a couple of pages this month to the consideration of some original ideas in bedroom goods specially designed for this class of treatment. In order to render them of immediate practical and profitable interest to all concerned in this particular branch of manufacture, ordinary forms of construction have been adopted as an essential basis to expeditious and inexpensive production. Although adhering, in the main, to the more generally recognised characteristics of the average order of bedroom suite, the designer has introduced sufficient originality of detail to invest the various articles with novelty and artistic value. This is achieved well within the commercial limits and conditions of a middle-class trade, no more than an ordinary expenditure being involved in their manufacture. The employment of green stain, in its application to woodwork, admits of many quaint eccentricities in design which would scarcely be admissible, or well suited for production in polished hardwood.

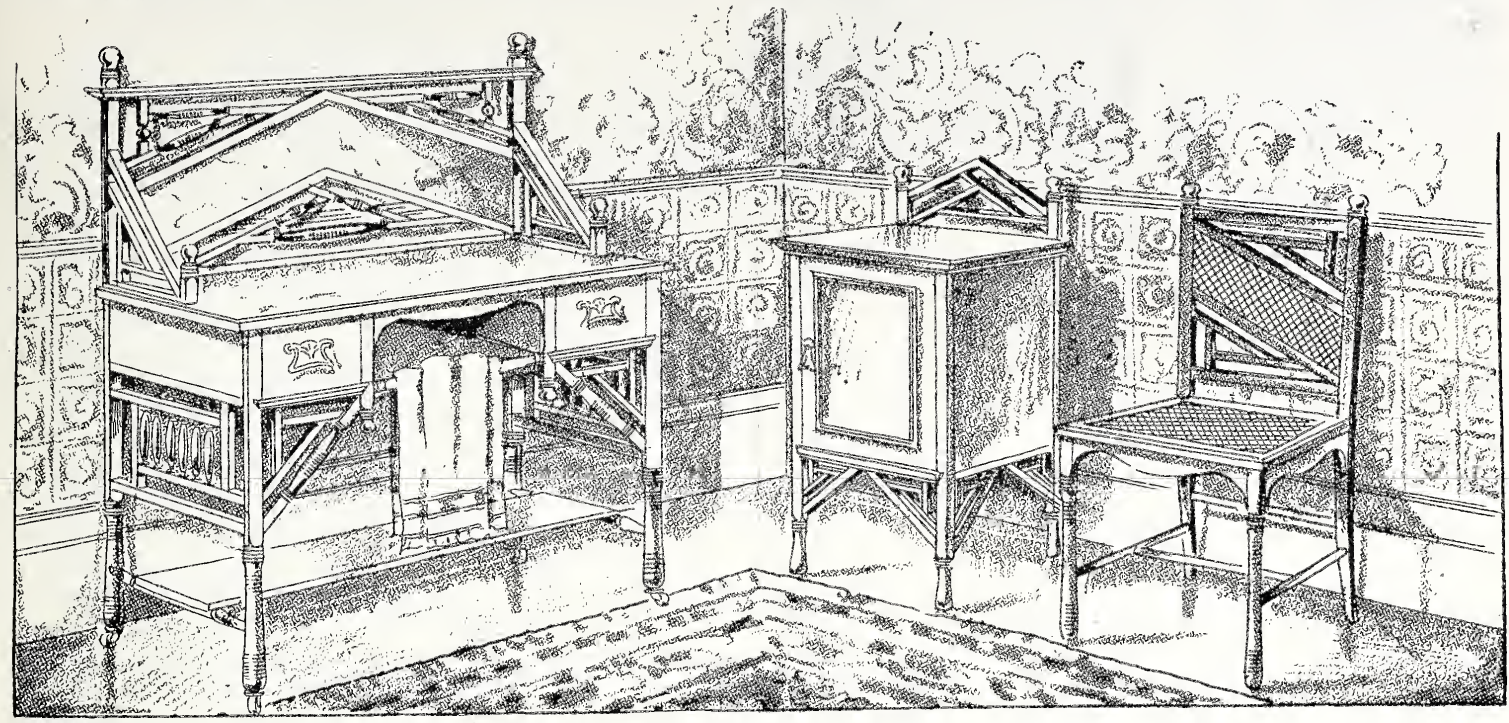
The distinguishing features of freshness in suite No. 1 take the form, in the dressing-table and washstand, of open-work angle brackets and the spindle-end character of the underframings. Although simple in conception, the result is sufficiently fanciful to invest the articles of furniture in question with an unusual value. The small curtains which appear in connection with the toilet-glass supports of the dressing-table should be so selected as to form an effective and harmonious contrast to the greenish hue of the woodwork. Terra-cotta or old-gold coloured silk, or plush, would make a highly decorative and effective medium for the purpose. When dressed up with a toilet set in keeping with its surrounding, the whole should culminate in a pleasing furnishing study in the employment of colour pure and simple as an effective and economic alternative to surface decoration. The appointments of the wardrobe betray that quaint irregularity of design which has, of late, played such an important part in some of the most recent examples of the cabinet maker's skill, more particularly with regard to the bedroom suite. An article of this description for a small room and modest requirements is, we think, preferable to the usual square and comparatively bulky dimensions of an ordinary Beaconsfield wardrobe. Besides possessing an additional ornamental value from the opportunity afforded on one side for a little display in the form of artistic trifles, the reduction of bulk renders the apartment so furnished more airy and less crowded in appearance than would otherwise be the case. The rail and spindle enclosure at the side of the table part forms a pretty characteristic, the principal charm of which lies in its simplicity of design. The curtain and shelf in the rear supply that fanciful element of modern furnishing coquetry which is now so much in fashionable demand, and which acts as such a potent talisman in attracting the attention and patronage of the fair sex. The washstand back is rather uncommon in point of style and arrangement, the constructive character of the framework being well suited to the conditions of manufacture previously mentioned.

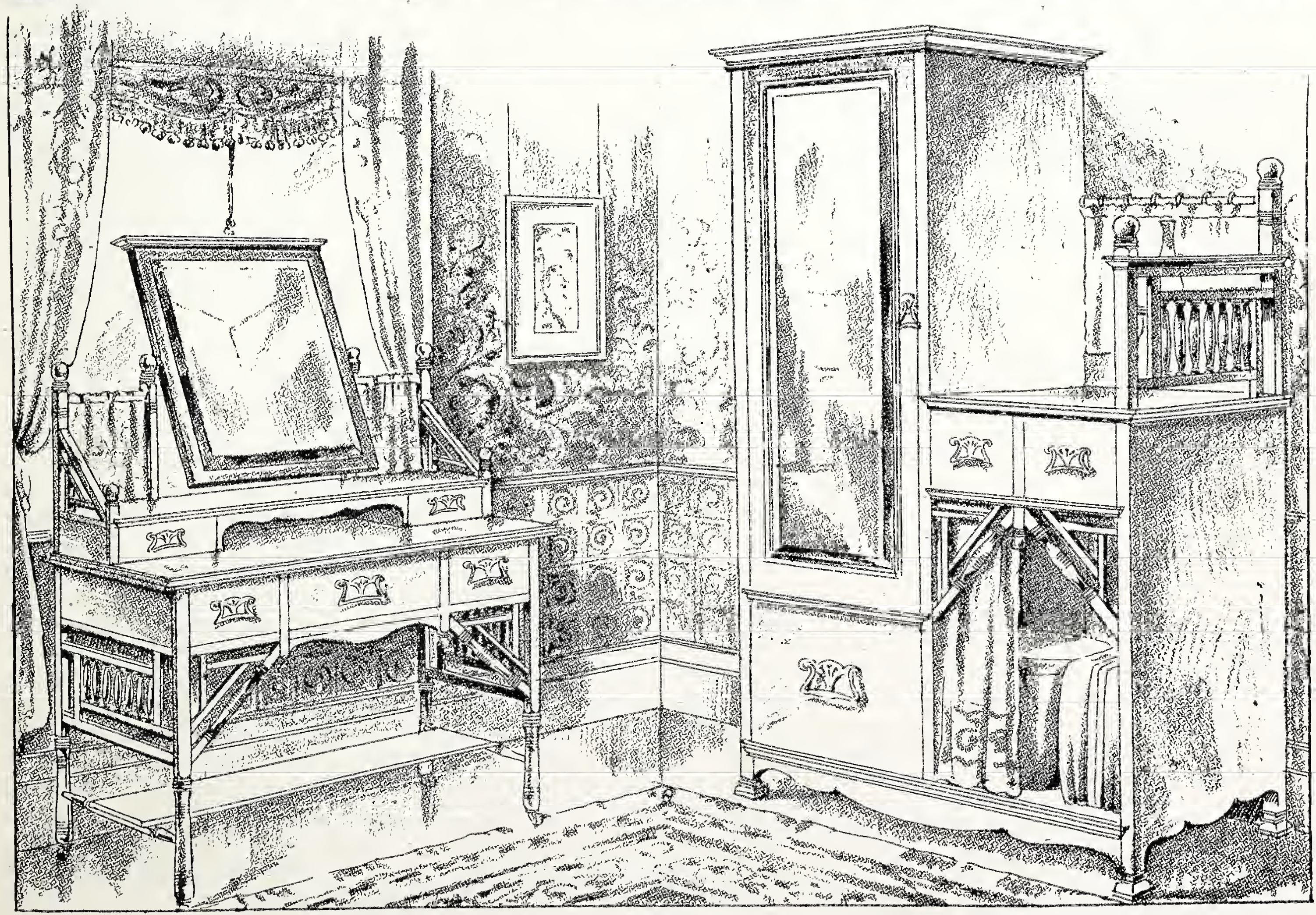
A little more originality of thought is exhibited in the composition of the various articles which are comprised in suite No. 2. The upper part of the dressing-table shows an unusual arrangement of the toilet shelves, which forms a striking and distinctly novel feature of the design. The originality of the result is due to the constructional advantages afforded in the formation of the article. By reason of the cross corner situation of the triangular shelves, the stability of the toilet-glass is much greater than it would be if merely upheld by ordinary flat standards. A firmer resistance is thereby offered to the action of the glass, which is not likely so soon to subside into



No. 1.

a rickety condition. An arrangement of the kind suggested is also prettier in effect than the average order of flat-shaped standard, which can scarcely claim to be one of the most graceful structural institutions. The spread-leg style of table framing presents a beauty of form and symmetry which will never cease to please. As it is rather in favour just now, it has been adopted in this suite as a seasonable feature calculated to find favour with the fashionable furnishing world. The build of the wardrobe is similar in style to the one previously referred to. The leading characteristic of the dressing-table is repeated in the pointed extension of the table part of the wardrobe and the shelf above, a curtain being added as a finishing touch. In order to meet with the appreciation of the public, an article of this description must, nowadays, possess the qualifications not only of a receptacle for clothes, but also of a cabinet. The dual obligations are, we think, fulfilled in the present instance, care having been taken to make the wardrobe as fussy in appearance as is compatible with its utility.





No. 2.

DESCRIPTION OF SPECIAL PLATES

ORIGINAL DESIGN FOR A SIDEBOARD.

THE furniture of the dining-room is represented in this issue in the form of an original design for a sideboard, which appears as one of our special plates. The feature having the chief claim to originality of conception takes the form of an extension of the ends, which, in addition to the novel aspect with which it invests the sideboard, also plays an important and useful part in the utilitarian intentions of the article. Such an arrangement would be found an invaluable supplementary convenience for the reception of plates, trays, bottles, and other minor accessories associated with the functions of the dining-room. A happy combination of the qualifications of a sideboard and dinner-wagon is thus effected without in the least reducing the normal accommodation essential to the ordinary uses of the former. In the pages of this journal a few months ago, we advocated the more frequent and extensive employment of metal-work in connection with the furniture of the dining-room, in addition to the usual hinge and handle fittings. The practice, as a rule, has been more generally confined to cabinet work appertaining to the drawing-room, as, for instance, originally introduced in the most elaborate and costly French productions of the eighteenth century. Simpler and less expensive copies of the same style of thing, with brass galleries and ornamental mounts, have since then become common features in the furnishing of the average order of middle-class drawing-room. A development of the use of the metallic element in the heavier order of cabinet work could, we think, be initiated with most satisfactory results from a decorative point of view. Now that wrought ironwork is receiving such universal recognition as an important factor in the embellishment of the hearth and home, in the shape of fenders, fire-irons, floor-lamps, &c., it would not be amiss to give it a trial as an effective supplementary element for the enhancement of the furnishing woodwork of the dining-room. A possible and appropriate application of the above suggestion is indicated in the galleries, and oblong panels at the base of the sideboard published herewith. In order to somewhat relieve the sombre character of the ironwork, the rosettes terminating the scroll-work should be carried out in copper. Such an innovation, in conjunction with dark mahogany, should result in a handsome acquisition to the furnishing requirements of the dining-room. The carved panels and brackets, it will be observed, are designed in accordance with the character of the article so enriched, each bearing a conventional representation of various classes of fruit in every-day use. The style of this article is a simple form of Renaissance suitable for an average type of sideboard within the sphere of a general class of trade. For dining-room furniture, ironwork would form an inexpensive and effective equivalent for fretwork as a permanent decorative medium, the character of the latter being rather delicate and flimsy, and consequently more unfitted for the style and conditions of the heavier class of cabinet work than its less susceptible metallic alternative.

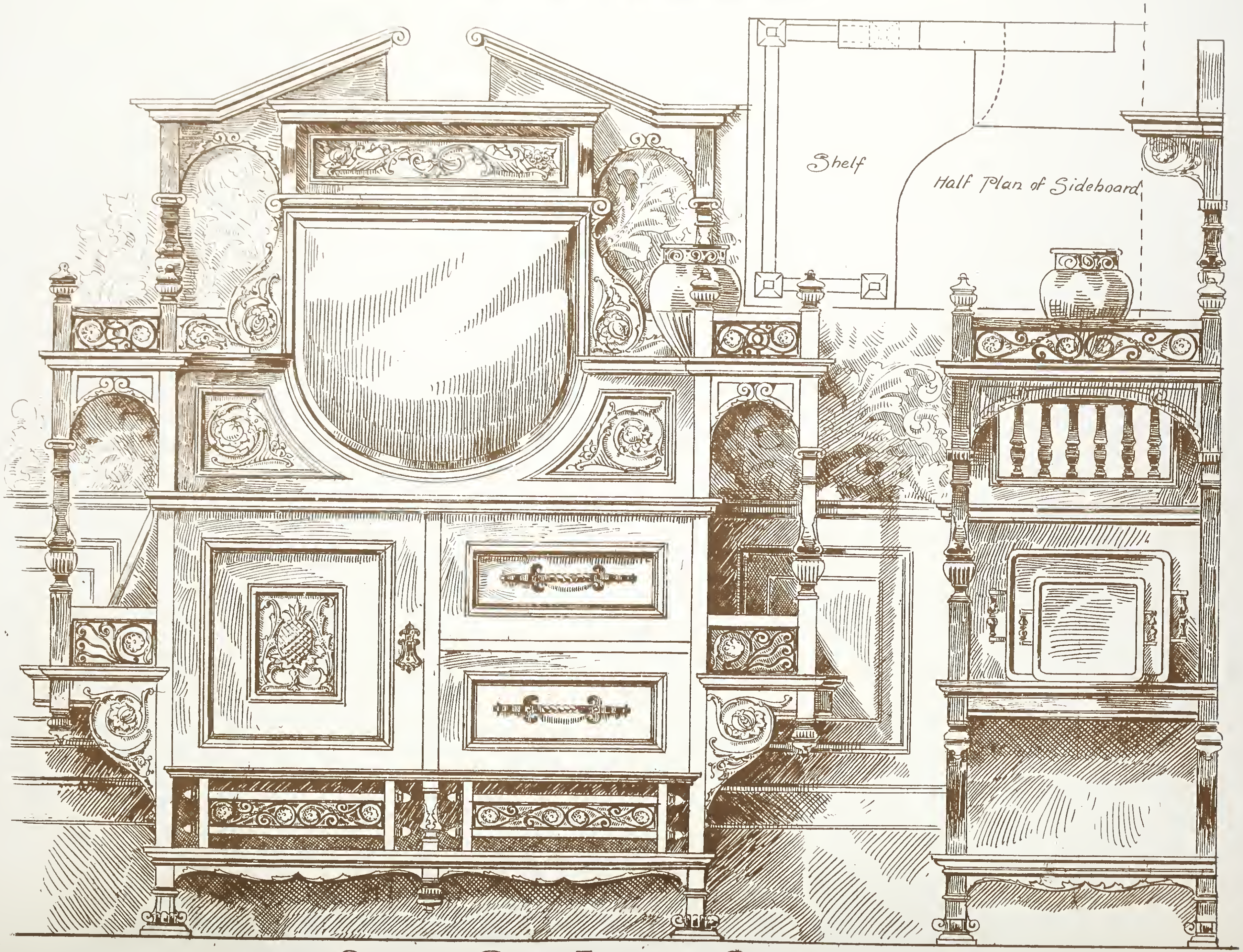
ORIGINAL DESIGNS FOR FURNISHING HARDWARE.

By Henry Pringuer.

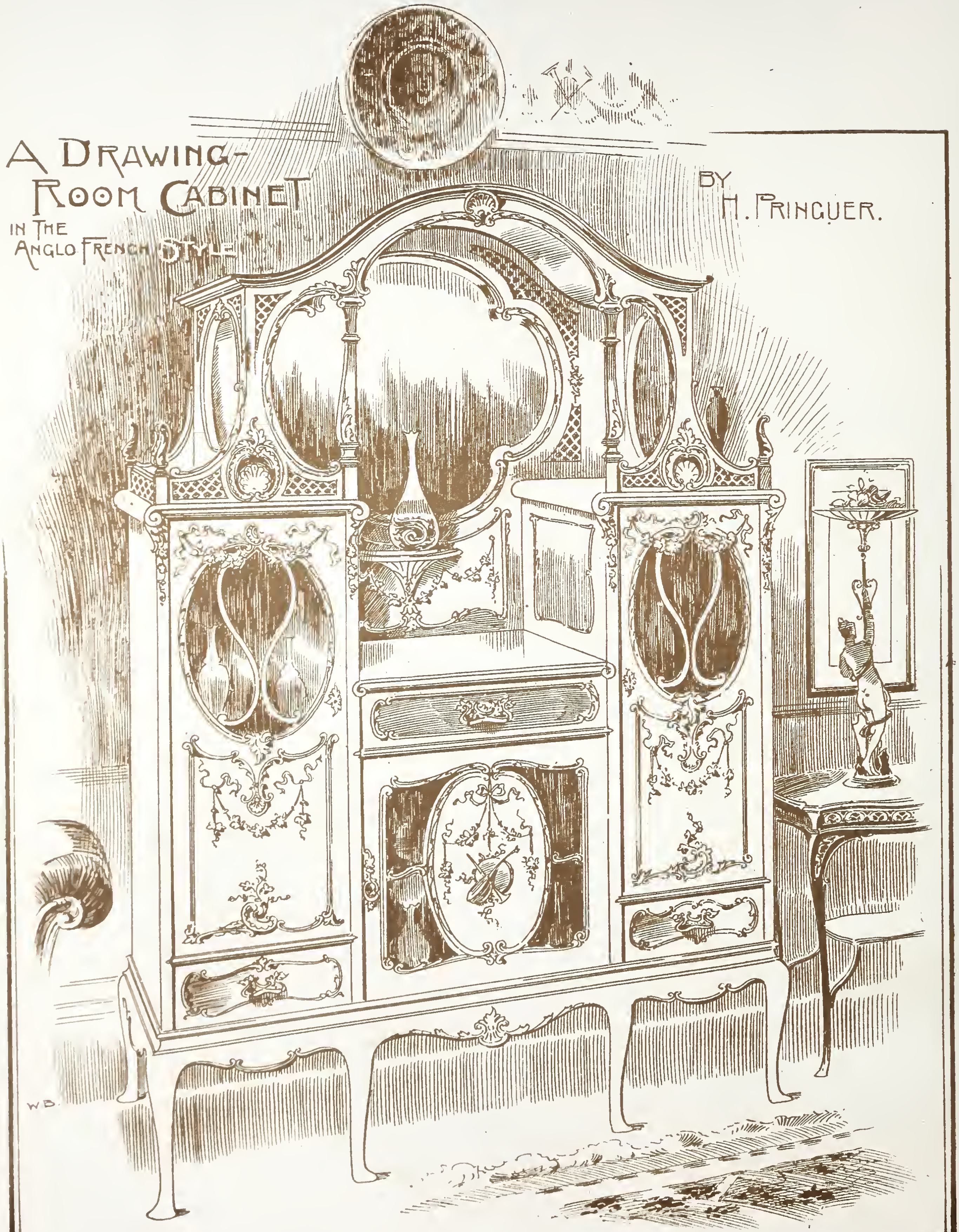
Never since the ages of Grecian and Roman supremacy has metal-work played such an extensive and important part in connection with house furnishing as it is doing at the present time. The brassfounder and ironworker have of late supplemented the efforts of the cabinet maker by placing in the market many useful and artistic accessories for further enhancing the beauty and comfort of our domestic interiors. In consideration of the increasing demand for and growing importance of furnishing hardware as a household commodity, we publish in this issue a special plate of original examples which may perhaps prove serviceable to those of our readers who may be interested in this particular branch of manufacture. The upper group consists of a jardinière, table-lamp, pampas-grass vase, kettle, screen, and floor lamp, all being designed to accompany furniture of the ordinary Renaissance description.

The first-mentioned article takes the form of a wrought-iron stand embellished by copper enrichment, for the reception of an appropriate piece of pottery sufficiently effective and striking in colour to form a pleasing contrast. A rather novel feature is introduced in the character of a gold-fish bowl suspended from beneath the palm plant. The two elements of earth and water with their respective products are thus effectively represented, thereby investing the article with a two-fold interest. The suggestion may perhaps be considered worthy of practical consideration at the hands of some of our readers, possessing as it does the all-attractive charm of novelty. The pampas-grass holder, figuring just below the table-lamp is composed of an open wrought-iron framework, lined with a pottery receptacle for grasses or bulrushes. The combination would make a pretty furnishing item for the corner of either the drawing-room or dining-room. The upper part of the floor lamp consists of an openwork wrought-iron band for the reception of a copper lamp, which background would serve to greatly enhance the decorative value of the outer framework. The screen and kettle speak for themselves as being seasonable and useful accessories for the embellishment of the hearth and tea-table.

The group of articles which appear on the lower half of the page are designed on Japanese lines, to harmonise with surroundings of a corresponding description. This assortment comprises a Japanese standard floor lamp, gas bracket, fire screen, gong stand, bulrush vase, and jardinière. The first article in this category is distinguished by that essential quaintness of design which is so eminently characteristic of all Japanese work. The body of the lamp should be of porcelain, encased in a border of brass fretwork. This collection, as a whole, is intended for production in brass, for which it is, perhaps, more particularly adapted than iron. The jardinière in this instance is possessed of the same novelty of appointment as its predecessor, the aquarium, however, being square, and a fixture, instead of detachable as in the former case. The fire screen exhibits a fan-shaped formation of wire gauze, which is both pretty in conception and, serviceable in character. The metal-mounted grass vases might also be adopted for service in the hall in the capacity of umbrella stands, for which purpose they are very well suited. The gong stand would make a very effective table ornament. Our hope is that the publication of these few suggestions may be productive of profitable results to all who are concerned in the wholesale manufacture of furnishing hardware, in whose interests they have been designed.

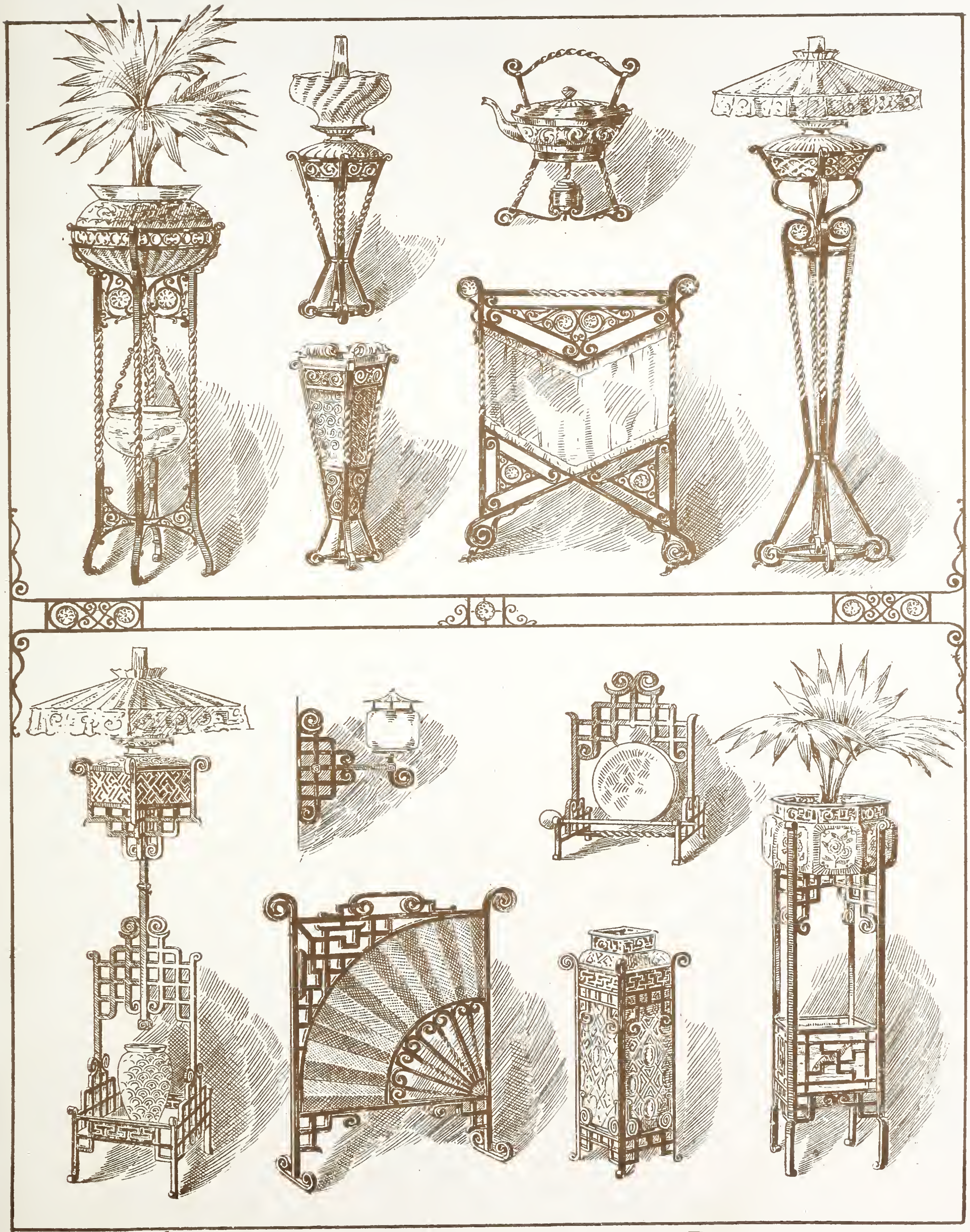

Shelf
Half Plan of Sideboard

ORIGINAL SUGGESTION FOR A SIDEBOARD.



A DRAWING-ROOM CABINET IN THE ANGLO FRENCH STYLE

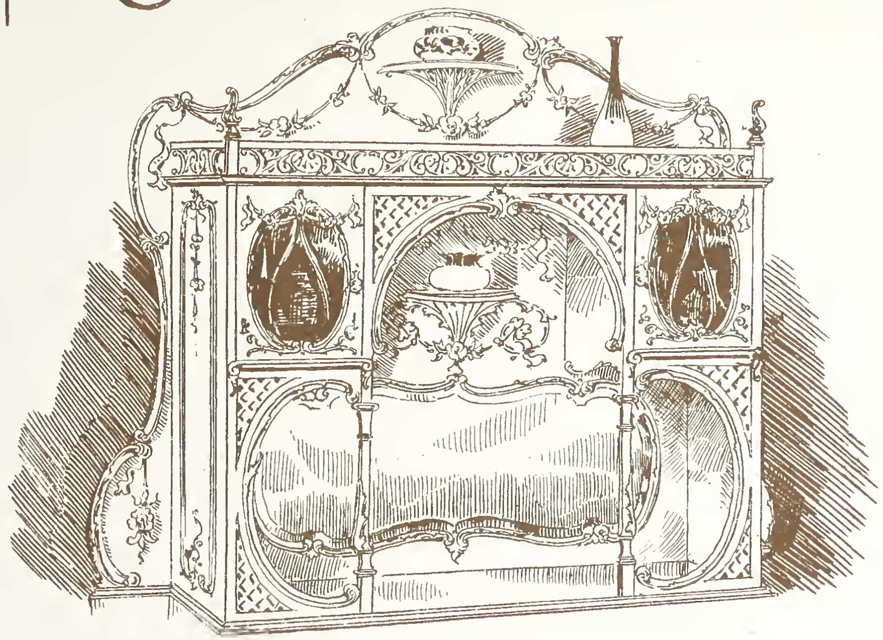
BY H. PRINGUER.

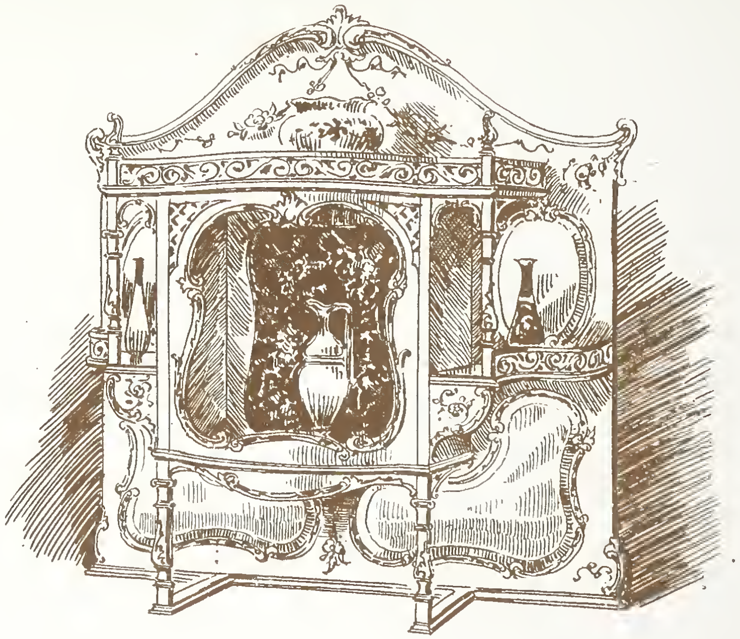


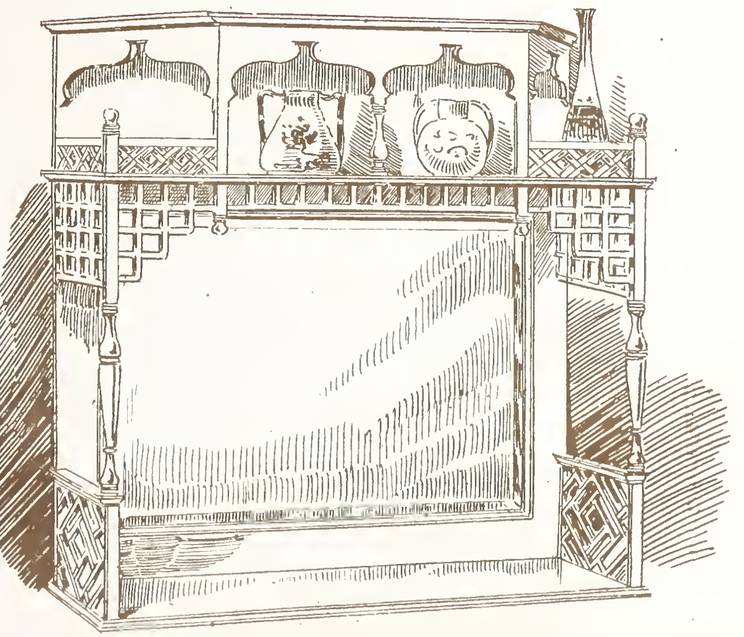
Original Designs for Furnishing Hardware.

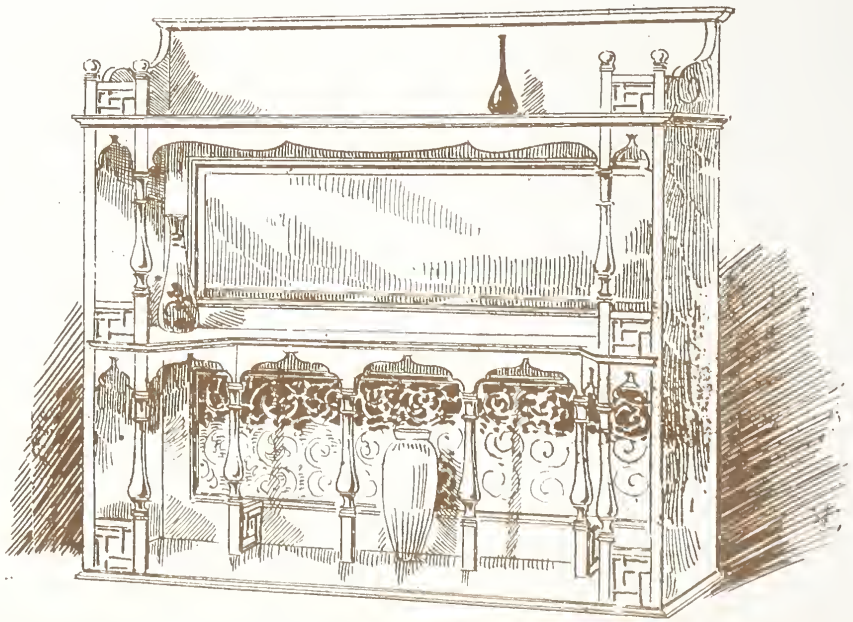
By H. Pringuer.

SUGGESTIVE DESIGNS for OVERMANTELS.









SUGGESTIVE DESIGNS FOR OVERMANTELS.

In the furnishing interests of the chimney-breast, we publish in this issue a special plate of original suggestions for overmantels, designed in accordance with the latest dictates of fashionable taste. The two examples which appear at the top of the page are in the Anglo-French style, and illustrate a rather pleasing rendering of French ornamental characteristics as applied to the claims of the situation for which they are intended. Being based on generally recognised lines, they would harmonise with any drawing-room suite in the same style now in the market, which fact invests them with an essential and immediate value to the trade. The panel in the rear of the central framed-in recess of the article on the right is intended to be in figured silk, or any similarly suitable material. The arrangement of the surrounding woodwork suggests a possible and effective deviation from the now commonplace central mirror and shelf style of thing, with which all of our readers are by this time familiar. The china cupboard and framework appointments of the article on the left constitute it a pretty and pretentious ornament for the modern drawing-room chimney-piece, as it is quite in keeping with the most recent developments in the furnishing woodwork of the apartment just referred to. The overmantels at the bottom of the page are intentionally simple in conception, being specially designed for an inexpensive class of trade. They offer no structural difficulty to easy and rapid production, which is an all-important consideration in this competitive age. Although unpretentious in line and detail, they are not without some claim to originality of arrangement. They would look equally well in hardwood or enamelled, either method of treatment being in keeping with the general character of the woodwork.

DRAWING-ROOM CABINET IN THE ANGLO-FRENCH STYLE.

By Henry Pringuer.

The design for a drawing-room cabinet which appears this month as one of our special plates possesses an original interest which may be worth the consideration of those members of the house-furnishing community who are just now catering for that phase of fashionable taste. The design exhibits an effective interpretation of the light and fanciful characteristics of Louis Quinze detail as suitable for cabinet work destined for the English market. The main lines discover an avoidance of all that constructional and tortuous eccentricity of form which characterises the more extreme examples of eighteenth-century French cabinet work, many of which are to be treated rather as marvels of skilful workmanship than types of artistic beauty. The build of the article in question manifests a pleasing distribution of the structural elements, which in conjunction with the ornate fancifulness of the detail constitute an attractive up-to-date piece of drawing-room cabinet work. Some of the leading houses in the trade are just now exhibiting, both in shop window and showrooms examples of furniture designed on similar lines to the cabinet appearing herewith. These, as a rule, are carried out in dark mahogany or rosewood, the general result being extremely high-class and effective in character. The same treatment might be also advantageously adopted in the present instance. A lighter and more delicate order of finish is of course admissible, as in cases demanding something more in accordance with the light and elegant dictates of French furnishing display. White woodwork picked out in gold would make a showy alternative. The first mentioned method being so popular just now in bedroom furniture might also be found acceptable in the interests of the drawing-room. For durability and permanent effectiveness dark mahogany is, in our opinion, undoubtedly preferable.

Art Lectures and Literature.

ENGLISH BROCADES AND FIGURED SILKS.

(*Continued from page* 325, Vol. XII.)

By the adoption of these and other silk substitutes, the foreign manufacturers are enabled to produce fabrics which, sold as silk, make our dress and furniture stuffs appear dear in comparison; but, when we insist upon having the same quality in pure silk, fast dyes, and close weaving, then our own productions beat the foreigner's in price, and will, I trust, before long, in design also.

Another prejudice is, that for beauty of design we must always remain inferior to the French. This leads me to place before you a problem. I have recently had to compare French and English weavers' pattern books, dating from 1750 to the present time, and I found periods when there was no difference in quality, and then, both running off, apparently in rivalry, in an endeavour to produce the crudest colouring and most vulgar designs the mind of man could imagine. In these the French, with their superior daring, especially in wrong-doing, excelled, and the patterns of the time of Louis Philippe were even worse than ours. With the second Empire, however, they went ahead, and although we followed closely, it was but following, except where original paths were struck out by irrepressible genius, and our manufacturers—or rather the middlemen who dictate to them—were forced by public approval to turn from France and unwillingly submit to the dictum of an English designer. Thus Owen Jones, in the "fifties," tried to free ornament from the restraints imposed by the attempted representation of natural objects. His work was beautiful, but it was the beauty of a snow crystal—wanting in human interest. Then Dr. Dresser, who, at first following in the same path, re-admitted natural forms, and was one of the first who showed British manufacturers in many trades that the public would accept and pay good prices for original English designing. But the great change came as a tidal wave; and it would be doing injustice to many if I attempted even to give the leading names of our artist designers of the past twenty years. Nor does time permit me to even sketch the strong influence of Japanese and Persian art, and the result of the flooding of our markets with the textile treasures of Turkey after the war of 1887. All these have helped to enlarge our ideas on the beautiful in Art, and to free us from the forcible adherence to a few fixed and often lifeless styles. It is in this path that we owe so much to the great and beneficial influence of the work of William Morris, in silk as well as in many other classes of applied decorative design; and it will be only when the history of this century comes to be written that the greatness of this work will be more evident and better understood than it seems to us at present, especially when the importance of the social and economic principles involved will be acknowledged, and an art, ennobled and elevated, will stand clear from foreign styles of design which often, at their most prosperous periods, were associated with vicious and rotten conditions of society, as false as their own art principles.

There is another disability from which the trade suffers in its competition with the foreign producer: that is, the evasion of taxation by the foreign goods, and this to an extent which is so considerable that if the Chancellor of the Exchequer could only devise means to prevent what is actually a gross fraud, not only would the competition be weakened, but our revenue would be strengthened, probably to the extent of some millions. The Spitalfields loom-master not only has to bear the whole brunt of imperial and municipal taxation in his factory in the East-End of London, but again in his city office. He has, in addition to the cost of an extensive establishment, to pay his full taxes, and also the income tax on his profits, in many cases in such a manner that although one business, he is practically paying taxes twice over. I am informed that business to the extent of many millions per annum is carried on in the City of London, and the leading commercial cities, by agents of foreign houses, who pay diminutive rents for small offices, do all their business with samples, keep no books, receive no payments in England, and only pay income tax on a fixed salary. In some cases these people are suspected of being partners of a foreign house; their share of profits is not declared, but accumulates in their own country until, after some years of successful trading, they return to it. This not only applies to the silk trade, but to many others; in fact, there are few trades in the City where these foreign agents do not swarm and carry on business, receiving the benefit of our protection in all parts of the world, whilst they practically evade sharing in the cost of the Empire, which falls so heavily upon our own people.

Another misconception is that hand-woven silks must necessarily be so much more expensive than those produced in the power-loom. Actually, in high-class work, the difference is not so great, as, in both, the cost of the raw material and the setting of the pattern in the loom remain the same, and these, unfortunately for the weaver, are the principal items in the value of a yard of silk. With respect to the power-loom, the work produced by it differs very little from hand work, as each loom is attended by an experienced weaver, who, whilst giving the same watchful attention, is saved the heavy labour with the foot-pedal which is a common source of permanent injury to many.

As I have already shown, the beauty of the pattern does not depend on the weaver, his duty being solely to perform certain actions which require vigilance of eye and dexterity of hand, but little thought. The softness, or rather looseness, of some hand-produced goods can equally be obtained in power-weaving, but this quality, dear to artists, is not regarded by the manufacturer in the same light. The hand-woven linen fabrics—some named after our greatest art critic, which are selling at prices equal to silk—could equally be produced by power; and many of the old Venetian and Turkish brocades are the result of work so bad that a power-loom would have to be out of order to perform it, and the yarn not regularly spun by perfect machinery, or even a trained hand-spinner, but twisted somehow from a distaff from imperfectly prepared fibre.

Before commencing the notice of the examples of silks kindly lent by different manufacturers to illustrate my paper, I must mention a source of strength, especially in the matter of design, and that is the practice of engaging looms, either in factories or at the homes of the weavers, by the leading furnishing and decorating houses. This has, in recent years, done much to remove the reproach of producing stuffs artistically inferior to French. Charged with the decoration of palaces and the houses of the wealthy, these firms—forced to seek beyond the stock patterns of ordinary commerce—have, therefore, engaged the assistance of skilled artists and designers to produce patterns which, to a great extent under their own personal superintendence, were put on the looms, and carried to a perfection the maker for the general market could not afford to attain. Although the copyrights of these designs were generally secured to their owners, yet the influence spread, to the general benefit of all concerned. Some of the principal amongst these firms have lent examples of these engaged silk patterns, and a description of these will be given in their turn.

This system of engaged patterns is but a development of the old custom of engaged looms; and I am informed that the bulk of the so-called manufacturers in Lyons do not actually possess a single machine, but, free from the heavy strain of capital sunk in machinery and rents of large factories, devote their energy and capital to negotiation, first, of the designs, and the purchase, dyeing and preparation of raw material, then the disposal of the goods when made.

In attempting a description of the figured silks I have to congratulate my audience and myself that I resisted the proposal to include other classes of English silken fabrics with brocades and figured silks, as no evening would have sufficed for the purpose. Indeed, I feel that the few lines of notice, which is all that my space permits, to a small selection of typical examples, is not in any way fair to lenders of art works, which have cost them something more than time and money. In several cases I collected sufficient materials for a good monograph in the history of a single factory; and my hope is, that this poor effort of mine will bring in separate papers of different localities, many of which will repay the explorer by their richness in old-world memories, whilst up-to-date in practical working.

Beginning with Spitalfields, the hand-loom factory of Messrs. Warner & Co. is one of the largest and most important. Amongst their silks will be noticed a large cloth-of-gold brocade—a veritable Indian *kincob*—the order coming from India, where it is impossible to hand-weave stuff of such great width. The next is a damask pattern, designed by Owen Jones 30 years back, the following details of the manufacture of which, I think, will prove interesting. This fabric is woven in a hand-loom controlled by three Jacquard machines, requiring a *mounture* and harness, consisting of 29,088 threads in the width of 63 inches. Every one of these threads has a work to perform in forming the pattern, and, in the mounting of the loom, has been attached by a small glass pulley to one of the warp threads. The warp used in this piece of 60 yards used up 1022 miles of silk thread, and, in addition, 757 miles of silk was consumed in the weft. Each of these warp and weft threads consists of 15 fine threads, as produced by the worm—thus the piece contains 26,355 miles of silk as rolled off the cocoon, requiring about 100,000 cocoons to produce this quantity. The length of the repeat in the design is 28 inches, and in consequence of the fineness of the texture of the material, 9,312 perforated cards had to be cut. These cards are laced to form an endless band, and measure 1000 yards in length and weigh 5½ cwt. The whole pack of cards has to be turned over each time the 28 inches of design is woven, each card taking its turn singly against the needles in face of the Jacquard cylinder, so raising and depressing the threads of warp, thus causing the openings through which the shuttle passes. This small pattern, only 28 inches long, required to be placed on ruled paper, sufficiently large to show visibly each thread. This measures 16 feet by 9 feet 3 inches, and contains 5,587,000 small squares.

Messrs. Collinson & Lock show some Spitalfields silks which cannot be rivalled for beauty of design or technical excellence of manufacture. The Louis XVI. brocade, in silver figure on a rose Du Barry ground, was made for the Palace of Charlottenberg; and the heavy cloth-of-gold brocade, which glows with the tints of a late autumn sunset, will in a few days grace the walls of a saloon in the Rue de Rivoli. Messrs. Gillow also show valuable reproductions of early eighteenth-century loom work, and can claim an unbroken history of over 200 years' connection with Spitalfields furniture brocade. Messrs. Helbronner are the possessors of many special designs, and besides their Spitalfields productions they employ many hand-looms in the old Huguenot settlement at Braintree in Essex.

Liberty's dress silks are well-known, and amongst these Spitalfields and Braintree occupy the first place, although, for lighter figured silks, the examples from Macclesfield, Halifax, and Glasgow offer beauty and quality which no similar foreign silks can equal at the price. Messrs. Debenham & Freebody have never failed to support British-made silk, and have used their utmost influence in securing for Spitalfields the orders for the richest Court dresses of many seasons past.

Some examples of Messrs. Bailey, Fox, & Co.'s loom work are also shown—figured silks and brocades—and are of equal rank with the higher-class Spitalfields manufacturers. The other Spitalfields silks, which have been lent to illustrate this paper, include examples from Messrs. Buckingham, Messrs. Burnett, and Messrs. Goodyer, and are instances of the great national characteristic of doing things thoroughly and well, when we properly set about it. Examples of these silks, at the Paris Exhibition of 1889, were challenged by the French manufacturers, who refused to believe that they could be produced in England; and I must own that I did not feel sufficient confidence to publicly claim such beautiful art works as English, until I had personally seen many of them on the Spitalfields looms; and looking back through old pattern books over 150 years old, I find that the power to produce these designs had always existed, only waiting for business men like Mr. Lock to come and set them on the right path.

Messrs. Walters' Essex factory, at Braintree, combines the Spitalfields hand-loom system with a large steam factory, where power-looms are ready to meet the demands for large quantities in the small limit of time that modern commerce is forced to demand. The damasks include reproductions of old Chinese stuffs, and the brocades for upholstery work are scarcely surpassed by the French looms. An interesting exhibit from Braintree is the original drawing of a design made by Prince Albert for some hangings for Buckingham Palace, in 1850, since which time Messrs. Walters have woven most of the silken walls there and at Windsor Castle.

Then, further north, the brocades from Messrs. Bermingham, of Leek, a town where silk is the principal industry; and for dress purposes, the lighter but beautiful silks of Halifax, Macclesfield, and Glasgow, of which specimens have been lent by Messrs. Liberty & Co. I cannot attempt to give the names of more than a selection of manufacturers, and I know that I am doing an injustice to many weavers of brocades and dress stuffs by not mentioning them, especially the beautiful figured poplins formerly called "tabinette," which are made by such makers as Pim, Dunn, & Atkinson, of Dublin. But before leaving these examples, I should like to call your attention to a new direction in figured weaving, shown by samples of loom embroidery from the mills of J. O. Nicholson, of Macclesfield. This suggests infinite developments, and especially merits the attention of artists, as it forms the solitary instance I know of in the whole art of weaving where, without labour or fatigue, the artist can direct the pattern, and "fancy free," transport his thoughts to the stuff almost as easily and as speedily as he could with a brush of colour to a sheet of paper.

It was not my intention, when first taking up this subject, to do more than allude to the past, as the practical question before us is really that of the present and future, and about that future I have no doubt. Although for a period depressed—if not almost completely extinguished—figured silk weaving is not a moribund industry. Its vitality is proved by its present existence after a career of unmerited misfortune, for no other trade ever showed such tenacity of existence as this industry when economical changes made it almost impossible for it to be carried on, except at a loss to all concerned. To assist you to realise the terrible result of the opening of our ports to foreign silks in 1860, the following details are more than sufficient. Before that date the number of looms in five centres of manufacture exceeded 57,000; in the year 1885, these had diminished to 4400. It may be said that the cheapening of silk has been a boon to at least the female portion of the working classes, but my own feeling is that they would have been both materially and morally better off if they had remained the makers as well as the wearers of silken goods. Of its importance to us as a nation I need not say more than that France produces over £20,000,000 worth of manufactured silk every year, and exports of that to the value of £15,000,000, a sum which goes far towards paying for her import of corn from other countries. It only requires British energy to be thrown into this matter to enable us to rival and, I trust, excel in every branch of the silk trade as it has in the beautiful plushes and velvets of the Manningham Mill, which neither France nor Italy can equal; and the present superiority of France in questions of art is, I think, answered by the display of English-designed and woven silks here to-night. When closely examined, this superiority of French art is found to be more apparent than real. Our weak point is that honesty of purpose is always striving after a perfection which is practically unattainable. It is this which renders the designs of our art students so often of little use to the manufacturer, and drives him to either educate his own draughtsman or rely on patterns purchased from abroad. Our students have been so thoroughly well taught the general principles of art and designs that, in a manner, they are superior to the narrow requirements of any single trade. They are afloat without direction or purpose, on a sea of experiment, whilst the French designer is safely anchored to his half-a-dozen orthodox styles. With these he cannot be but safe, and often the only outlet for his energy is the alteration or modification of colour tones in a standard pattern, in order to suit the demands of passing fashion.

There has been of late a good deal of writing and talking about doing something for the silk industries—as if it were a question of charity—and ladies have been asked to show their patriotism by refusing to wear, or use, anything but British-made dress silks and furniture brocades; so much so, that the leading ladies in the land have taken up the matter earnestly, and the Ladies' Committee of the Silk Association, under the presidency of H.R.H. the Princess Mary, Duchess of Teck, numbers amongst its enthusiastic workers and supporters the leaders of style and fashion; but, unfortunately, in the whole history of trade, we find that something more than an appeal to patriotism is necessary to save from destruction a decaying industry. Fortunately in this case, on every side there is evidence that, instead of failing, it is increasing in importance, and, like our native oak, though slow in growth will be great in maturity.

A step in the right direction has been the formation of the Silk Association of Great Britain, of which Mr. Thomas Wardle is the president; and this is, after all, but the revival of the old system of trade guilds amongst manufacturers for mutual support. In the Middle Ages such a society would be a chartered guild, armed with legal powers, and capable of restraining injudicious competition. But in this nineteenth century these powers have changed their form, and the Silk Association has broadened its basis by including in its members all those interested in silk, whether producers or distributors, and finally, representatives of the most important class of all the buyers. The Silk Exhibition in 1890, a complete success, was the work of the Ladies' Committee of the Association. Held at the house of Lady Egerton of Tatton, it was successfully carried out by a committee of ladies, who, earnest workers in the two great opposing political parties, sank their differences for a time, and harmoniously together achieved this great success. In fact, this good feeling of harmony is a characteristic of the silk trade, and, whilst gathering information, I was very much impressed with the kind feeling shown towards each other by rival manufacturers. Of this perhaps Mr. Wardle is better entitled to speak than myself, only I cannot refrain from giving testimony to the earnest devotion and unselfish help he has freely given to all classes of silk workers, both before and since the first time I had the pleasure to meet him, when, at the Paris Exhibition of 1878, he practically founded the great industry in the manufacture of "Tussore" silk, in which, I am sorry to say, we have not kept pace with the foreigner, although the raw material is principally supplied from British territory.

Although I have been speaking in defence of machinery, I must admit that my own feeling is against it, as it requires so little human labour, and renders the problem of how to employ our population more and more difficult of solution; yet I cannot but feel that it is inevitable, and, therefore, only wish to see such an increase of trade that the number of people tending the machinery shall more than equal those who now produce the work by hand. One of the causes which will hasten the decay of hand-loom work is the difficulty of finding people to undertake it. The whole tendency of the age is against drudgery of any sort; and it is only by a long apprenticeship that the hand and eye can be sufficiently trained to produce the fine weaving in the hand-loom. The modern boy will not submit to this apprenticeship. Over-educated for almost any class of manual work in the Board Schools, he is disinclined to take up work where no thinking is required, and to submit to a servitude which, in his opinion, brands him with the reproach of youth, and, in a measure, restricts his freedom. Nor is the effort which is being generally made, and which, I see, is changing the name of many of our art schools by calling them polytechnics for technical instruction, likely to help in this matter, as the very Act of Parliament which enables the cost of these institutions to be added to our already over-burdened taxes, specifies that the practice of a trade shall not be taught, but simply the higher instruction, which, when acquired, turns out a possessor of a certificate who has a theoretical knowledge of every part of a trade, but who could not earn a penny loaf by a single day's work with his hands. I am not in any way speaking against our system of technical education as far as it goes, but only wish to warn you that something more than skilful foremen and managers is required, and in my opinion that want was supplied in olden times by the system of apprenticeship.

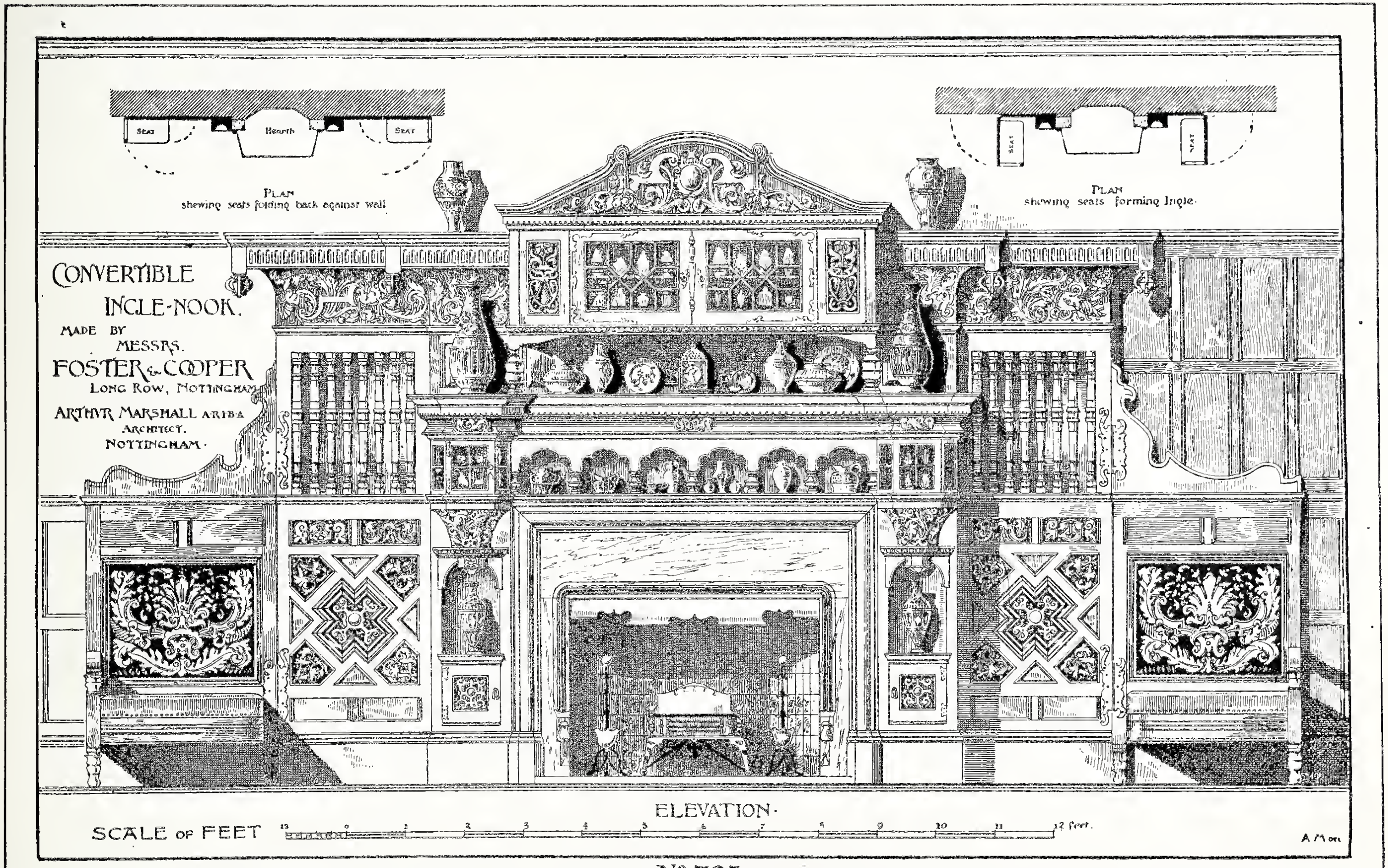
I have had unusual opportunities of seeing the practice of many arts in various parts of the world, and always noticed that where work was best done was where they thought and talked the least about it. The secret of the woven stuffs of Persia and Cashmere was the five or six years' apprenticeship in each branch of the craft; the complete absence of knowledge of any other style in the world; and, last of all, the immunity from changes of fashion, which enabled the people, from father to son, to go on producing the same designs with practically little variation.

MODERN UPHOLSTERY.

When Mr. Lewis F. Day speaks on any subject concerning the handicrafts, it is well that art students should give respectful attention. Mr. Day is not merely an idealist, but treats his subjects in a throughly practical spirit, and it is with pleasure that we reprint the following remarks which he recently let fall, though not agreeing with all. He complains that the decorator is accustomed to place too much dependence on upholstery for his effect. He says it is only natural, however unfortunate, that the lady of the house should resort to the expedient of trimmings, fringes, valances, and the like. She knows nothing of decoration, and something about millinery, and in every difficulty she faces back accordingly upon feminine choices. There is no such excuse for the decorator. His is a manly art, and remains for the most part in the hands of men. Why he should treat it in a womanish fashion is hard to understand, except that he has come at last to regard it from a woman's point of view. Whatever the cause, it is a great pity that the professional ideal of decoration should be so flimsy. Interior decoration is properly but a recontinuation of the scheme of the architect, and even if the architect had no scheme it would be the business of the decorator to find one that was not out of keeping with architectural dignity. It is always and everywhere the expedient of the inexpert and of the ignorant to trust to something which shall cover and hide shortcomings and faults. The unskilful joiner depends upon polish, putty, and paint, to hide his clumsiness, and the inexpert designer trusts to flourishes to qualify the feebleness of the forms of his invention. It is not perhaps wholly the fault of the tradesman if, in the desire to meet the public craze for cheapness, he resorts to the use of a material which does not exact that quality of workmanship which must always be more or less costly. It is so easy to glue up a piece of rough carpentering and cover it with plush, and it has such a picturesque and pleasant effect when done, that we cannot be surprised if we are threatened with a fashion of furniture which suggests the delicately masked prison of the lunatic, where everything is padded and made soft, for fear he might dash out his brains against it. There is no denying the beauty of the plush, and no desire to deny its effectiveness, even where entire dependence is placed upon it for effect, but the practice of covering furniture with it entirely, even to the legs of tables, which are cased in close-fitting trousers of the same, buttoned, so to speak, with gilt nails, is not to be encouraged. It is admirably adapted to one purpose only, and that one to which it is not applied—namely, occasional decoration. By this is meant not little chairs and tables that are of no use, and that are as well out of the way, but the temporary embellishment of a room or hall which serves ordinarily some every-day purpose, with which rich decoration would be inconsistent. If on the occasion of some grand entertainment, suppose in a celebration of a coming of age, it were thought fit to metamorphose the servants' hall into a reception room, it would not be difficult at a very short notice, by the aid of carpentry and plush velvet, to give it an air of absolute sumptuousness. On the other hand, a drawing-room of this character is more appropriate to those ladies who are accustomed to change their quarters with their protector, than matrons who attach some idea of dignity, if not of sanctity, to their homes. We have long since become accustomed to chairs and sofas padded out of all shape, and it will be some time before folks are persuaded that the most comfortable settees are not necessarily those in which most woodwork is apparent; but it was reserved for a generation who imagine they are advanced in taste to cover the naked wood with stuff, even where there is no excuse of comfort. The abuse of plush and velvet generally is the more to be regretted that it is in itself so beautiful, and in its place so useful, in decoration. There is the dreadful device of planting little mirrors in a block of plush-covered wood, with a view of setting off the mirror, and so it does set it off, as the velvet sets off the wares of the jeweller; but the mirror is not exposed on the walls of a drawing-room for sale, and is certainly not of sufficient interest to have attention called to it in particular. The jeweller, very naturally, wants to show his trinkets off to advantage. The furnisher has to think of the room, and of its general effect as a background to its occupants. These little mirrors, isolated from their surroundings, shout at the beholder "Come, look at me." It is tolerably obvious that the device best suited to the display of what is for sale is not best calculated to secure the repose so essential to domestic decoration.

With regard to trimmings generally, we have a great deal too much of them. There are few rooms that would not have been the better for a little less ornament, and a little more thought and judgment in its selection and distribution. But then of course it is easier to put pattern upon pattern than to select between them, easier to tack on gimp than to know just when gimp is wanted. As to fringe in particular, it has been argued that because fringe is in its origin only the frayed ends of the stuff knotted together to prevent further fraying, therefore all fringe should be a part of the material to which it serves as a finish. But there is a mean between this somewhat pedantic application of first principles and the monstrous fringes, so-called, to which we have become so accustomed. The reasonable practice would seem to be to keep always in view the origin of the fringe, so avoiding any use of it that is incongruous with the idea of such a trimming, and certainly to abstain from all such wooden absurdities as are called fringe. Tassels of wood are no less absurd. It is in curtain valances that these things run wildest. And there has been some consequent reaction of taste against valances altogether. But the abuse of them is no argument for their abolishment so long as reform is possible. It is no doubt a very good plan to hang curtains from a plain brass pole, but there are objections to that practice as well as prejudices against it, and there is no reason why we should not have valances, so long as we can have them in good taste. As a rule, the simpler the valance the better it will be. If half the money wasted on heavy upholstery were spent on bold embroidery, the valance might be changed from a most tasteless to a most beautiful feature in a room. As to the right use of stuff as a wall covering, that resolves itself very much into a question of cost and cleanliness. That the effect of silk damask as a wall covering is more beautiful than that of painted paper is not to be denied. But the expense of it is proportionately greater, and except in the country would last no longer in a state of decent cleanliness than paper. The use of chintz for bedroom walls is more within the means of most men, and it is a capital plan so to cover the walls, so long as the chintz does not go down too near the skirting. A dado of wood, paint, matting, or whatever it may be, is necessary in such a case. Walls are sometimes covered with contrasting stuffs, the filling of one material, the dado of another; but there could not be a more ill-advised proceeding. If you have stuff on one part of the wall, there is all the more need for sterner decoration on the other; and there is no more inappropriate position for a textile fabric than the dado of a room. It is better that a dado should consist of something that can be washed.

Another common practice, not to be upheld, is the use of velvet and the like for the panels of furniture. The stuffed panel of a chair is all very well, and so are all padded panels; but the introduction of stamped velvet, in the form of door panels or the covering of a cabinet, has nothing whatever to recommend it but its colour and cheapness. These are far from excusing it. In all furniture panels one feels that wood is what is most appropriate.



·No 723·

Round the Trade.

Messrs. FOSTER & COOPER.

RECENT productions of Messrs. Foster & Cooper, the well-known cabinet makers of Nottingham, are of that quality which makes the cabinet work and interior woodwork of English manufacture rank second to none. The style and reliability of this firm's productions may be inferred from the fact that architects of the standing of Mr. Maurice B. Adams, F.R.I.B.A., Mr. Arthur Marshall, A.R.I.B.A., and others of similar eminence are constantly entrusting them with important commissions, the execution of which invariably gives the highest satisfaction. In some prefatory remarks which appeared in a book of designs published not long ago, Messrs. Foster & Cooper indicate the class of work which they are prepared to take in hand by the following words:—"The increased demand for a better display of designs for interior woodwork has led to our publishing the following sketches, especially with a view of placing them before architects who are now consistently advocating decorative woodwork for our middle and higher class houses. Although some of the present-day canons of art demand hand-made work, we are still mindful of the necessity of keeping down price, and take the advantage of the most economical means of production by adding at times to our machinery, which saves considerable time in roughing out the work, the finishing afterwards being done by hand. We are thus prepared to execute many kinds of joinery work, ... at a comparatively low cost. Thurmed work has for some time past been a speciality with us, samples of which may be seen in our showrooms."

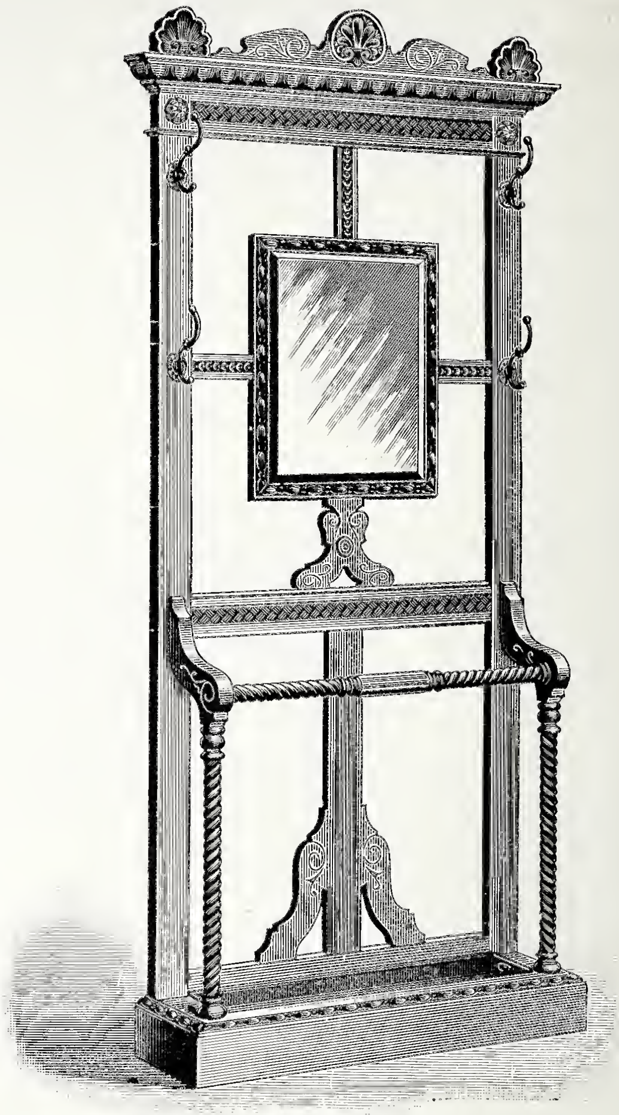
The character of the designs to be found in the book to which the foregoing remarks refer is such as quells the fear that English cabinet makers and woodworkers will be outrivalled by Continental competitors. Continental work may have—no doubt is having—a fleeting period of popularity in this country, but we do not think that such will be the case for very long. Our national instincts must gain sway sooner or later, and it is to the thoroughly English tastes that this firm's designs appeal. No doubt, if they were required to carry out the woodwork of a room or a house according to French or any other modes, they are fully competent to do so, but the designs before us are, for the most part, delightfully English in every sense of the word, and representative works in the Jacobean, Elizabethan, Queen Anne, Chippendale, and Gothic styles illustrate the versatility of their designing capabilities. Of course the Italian Renaissance plays a part, and it is skilfully rendered. In addition to numerous schemes for interiors by the architects already referred to, a number of well-designed mantels, doors, stair balusters and newels, sideboards and chairs, dados and panelling are illustrated, and reflect the greatest credit on their producers.

This firm also undertake warehouse, shop, café, and bar fitting, as well as all kinds of domestic and ecclesiastical work, and an inquiry addressed to Long Row, Nottingham, will elicit all necessary information.

Messrs. H. HERRMANN, Limited.

Bearing in mind the doleful condition of trade in London just recently, it is no small thing for a firm to be able to state that during the past six months they executed more orders than they have ever done in any similar period, but such was the statement elicited during a recent visit to the colossal establishment of Messrs. H. Herrmann, Limited, Dod Street, Limehouse, E. When we called, the various departments of those factories were in full swing, and the number of orders coming in seems to indicate that they will continue in that fortunate condition. The object of our call was to look over some new showrooms which this company have built and fitted up for the convenience of buyers, and which are a vast improvement on the very limited accommodation which the company has hitherto had for the display of their goods at Dod Street. Three large, perfectly lighted, and well-appointed rooms are now furnished with all the best, and latest, furniture produced in the factories, arranged in such manner that they may be thoroughly examined, and seen to the best advantage. The bedroom furniture is tastefully disposed in suite form, and other goods, such as hall, library and office furniture, are arranged much as they would be in the rooms of a house. This is an admirable idea and one which will be appreciated by buyers, for whose convenience the extensive alterations have been carried out.

Among recent productions in hall furniture are some taking lines, one of which, a hall stand, is illustrated herewith. This stand, No. 1098, is made in American walnut, has pressed mouldings and twisted turning, hand-carved pediment, brass hooks, japanned pan, and the projection is under a foot. For narrow halls such an article is specially adapted, and should sell well, as it comes out at a low figure. Many novelties in bedroom suites are on show, and those in which the new "brocatelle" marble—recently reviewed in our columns—is employed, look specially attractive. Writing-tables, and combination writing and dining tables, fitted with the new patent action, are also displayed in a variety of qualities and designs, and we certainly commend buyers to make themselves acquainted with the new departure, for it is a most important one (fully reviewed in our April issue, page 278).



In the manufacturing departments at Dod Street, also, some important alterations have been made. New drying-rooms, fitted up on the newest and most improved principles, and capable of receiving a large amount of wood, have recently been added to facilitate operations.

Messrs. H. Herrmann, Limited, are devoting special attention to orders for export, and are now quoting for goods ready packed for direct shipment. This is a most important innovation, and one which will be appreciated by those who have to do with export business.

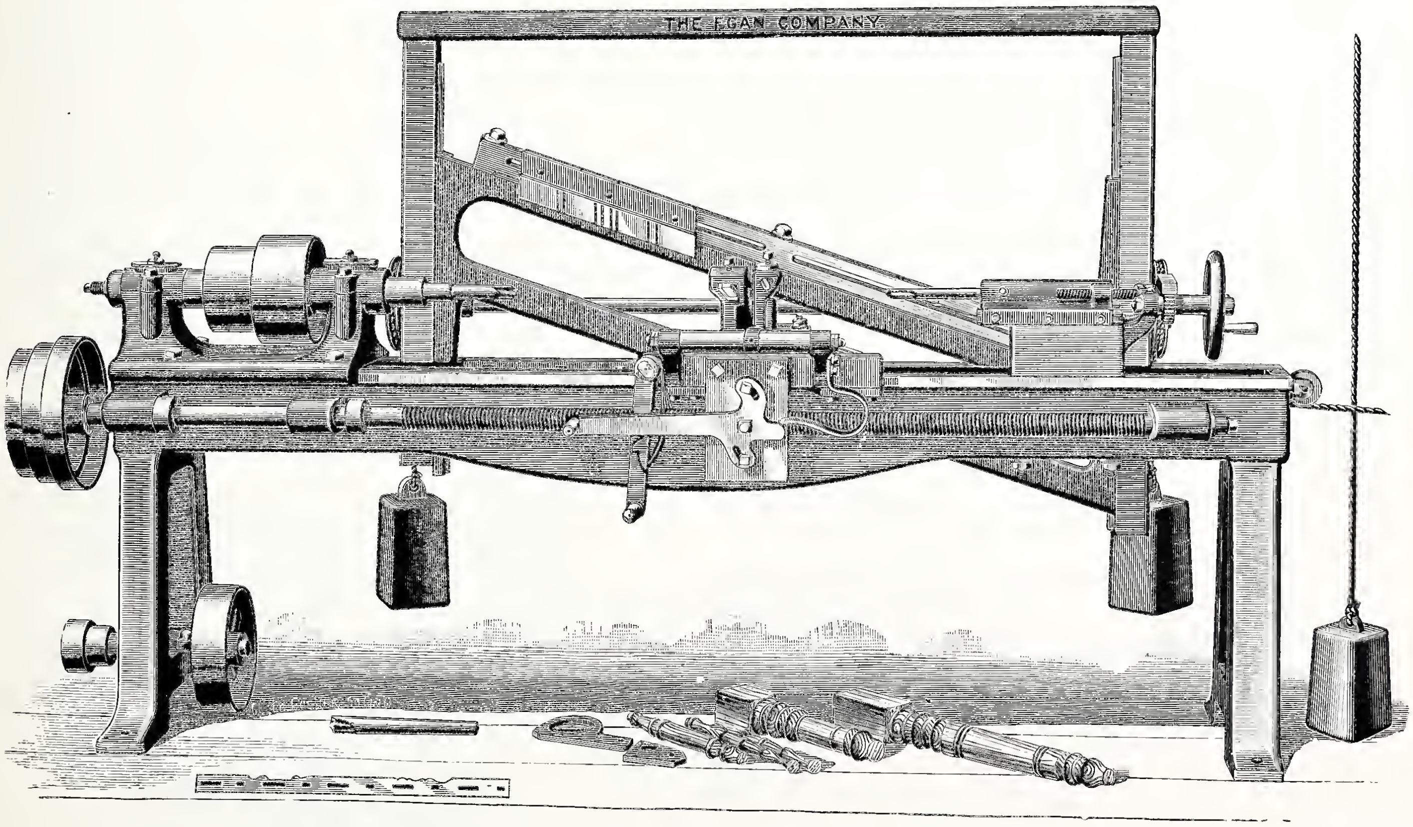
Samples of all the manufactures of this company are to be seen at their City showrooms, 317, Old Street, E.C., which is right in the centre of the Finsbury furniture market, but the company are desirous that buyers should call and inspect the new showrooms at Dod Street also, as it will enable them to view the extensive factories adjoining.

Novelties and New Inventions.

NEW No. 4 AUTOMATIC GAGE LATHE

HEREWITH is illustrated a new lathe by the Egan Co., Cincinnati, U.S.A., of which the following is the maker's description. This improved automatic gage lathe is especially designed or turning extension table legs and work of that class up to three inches in diameter. It turns up to forty-two inches in length. Heretofore it has been impossible to produce a lathe to turn table legs of this size, leaving part of the leg square, and capable of doing first-class smooth work. Taking into consideration that an expert wood turner makes on an average 150 table legs per day, while this machine is capable of producing 600 table legs per day of ten hours, it speaks for itself and makes it one of the greatest labour saving machines ever produced.

The frame or bed is made of one solid piece of metal planed perfectly true, keeping each centre in perfect line with the other, and the sliding carriage in line with the centres. This bed rests on stands heavily braced, giving ample floor space and making a very steady-running machine.



The head and tail stocks are planed perfectly true, resting on the bed plate. The head stock is furnished with a very heavy spindle, large pulley, long journey boxes lined with genuine Babbitt metal, and is capable of standing any amount of strain that may be put to it. The hole in the spindle is bored to an extra depth so as to ensure a perfect running centre. The tail stock is fitted up with a gun-metal sleeve made in such a manner as to take in a tapered centre, thereby allowing all lost motion to be taken up. The centre is moved in or out by a hand wheel and screw, and the pressure brought to bear is on a direct line with the centre.

The sliding carriage is fitted up with one stationary knife rest and one adjustable knife rest, and is operated by a long screw running the full length of the bed. The back knife attachment is connected to the back of the frame. The slide holding the back knife moves up and down in planed ways, which are adjustable for taking up all wear.

There are three changes of feed furnished with the machine to suit the different kinds and diameters of stock to be turned. For further information address or call on Messrs. Chas. Churchill and Co., 21, Cross Street, Finsbury, London, E.C., England.

A NEW DEVELOPMENT IN TEXTILE MANUFACTURES.

It is always gratifying to anyone who has national instincts, and, what is more, who takes a pride in national industries, to learn of the satisfactory initiation of the manufacture in this country of goods which have previously been sent here from abroad. A most important departure in this direction has recently been made at the Manningham Mills, Bradford.

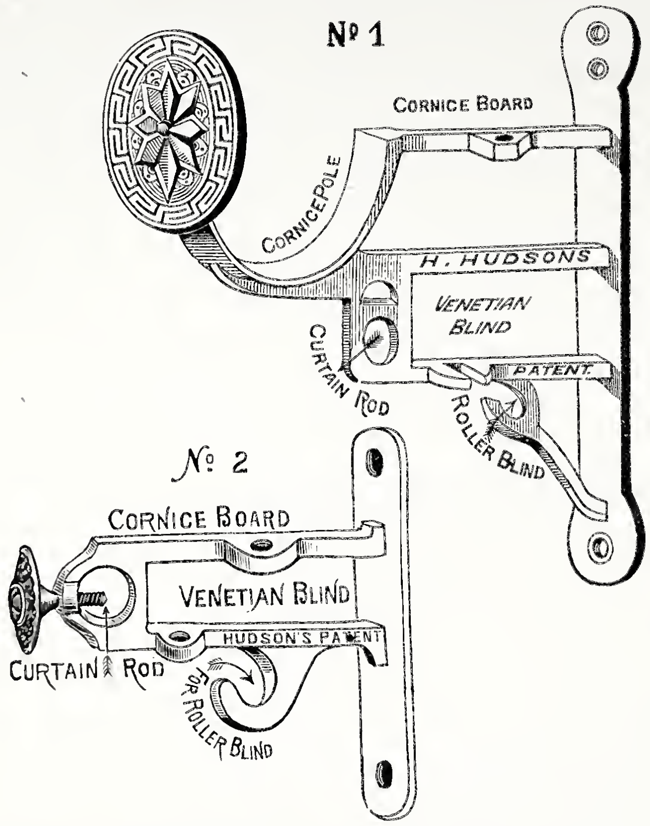
Hitherto the production of mohair—commonly styled Utrecht—velvets has been confined to the Continent, but that state of things is not destined to continue. Messrs. Lister & Company have succeeded in making a power-loom Utrecht velvet (protected by letters patent) which promises to supplement the previous successes of that well-known firm.

By a new method of combining the ground, or back, and the pile, a perfect cloth is woven face to face, producing fineness and evenness of surface, with a greatly increased brightness and superiority of colour. We need not say that the fabric referred to is of almost universal consumption, extensively employed as it is in the upholstery branch of our craft, as also in fitting up and furnishing of steamships, railway carriages, &c. For many years past the material used in the production of mohair velvet has been sent from Bradford to the Continent, and returned to England after manufacture. Now that the goods can be made equally well in this country, however, there is naturally a great saving of expense, and Messrs. Lister & Co. are in a position to produce an article more cheaply and better than that supplied by foreigners.

These goods can be obtained of Messrs. Warner & Sons, the known upholsterers' warehousemen, of 9, Newgate Street, London, E.C.

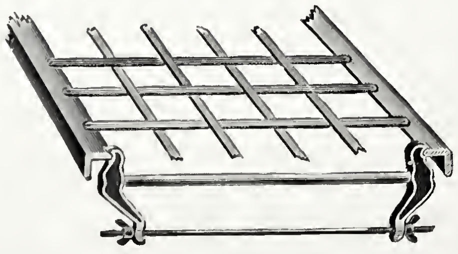
A NEW BRACKET.

Mr. William Harris, of 88, High Street, Manchester, is bringing before the trade a novelty which should have a good run, as, while of the simplest construction, it is well fitted to fulfil all the duties for which it has been devised. The Patent Combination Cornice Pole, Curtain Rod, and Window Blind Bracket, as the invention is styled, is illustrated herewith, and a glance at the sketch will make clear that it is so constructed as to hold a cornice pole, curtain rod, cornice board, and Venetian or roller blind, at one and the same time. These brackets, which are made in different sizes to suit varied requirements, are strong, allow of being easily fixed, lead to a saving in time, and are very economical, beside having an ornamental appearance. Prices and further particulars may be obtained from Mr. Harris, at the address as above, who also makes specialities of ladder webs, cords, hollands, roller blind furniture, pine rollers, Venetian laths, pulleys, bobbins, tassel handles, and all requisites used by window blind manufacturers.



PATENT EXPANDING BED STRETCHER.

The eulogistic testimonials received by Messrs. Elgood & Co., Peacock Lane, Leicester, with reference to their Patent Expanding Bed Stretcher, prove that the invention is one of practical value and utility. The contrivance is of the form indicated in the sketch herewith. By turning a wing nut at either side of the bed the stretcher is expanded so as to tighten the seats, which makes the bed flat instead of hollow in the middle, an improvement whose advantage will be at once apparent. The price is low, and the invention sells well as an extra with all new bedsteads, and also as an addition to old ones.



Mr. H. Standley, Windsor House, St. Saviour's Road, Leicester, writes with reference to this article—"I have had the 4 ft. 6 in. Bedstead Stretcher on my bed for three months, and am very much pleased with it. My bed is very much more comfortable. It used to sag badly; it is now comparatively flat."

The following letters have also been received by Messrs. Elgood & Co.:—

2, Archery Place,
Leeds, March 12th, 1892.

Dear Sirs,

I have now had the stretcher in use six weeks, and I am quite satisfied that it answers all that you claim for it, and in the hands of the wholesale people in the trade you ought to get them out in thousands.

I remain, yours truly,
JOS. H. SMITH.

234, Sauciehall Street,
Glasgow, March 22nd, 1892.

Gentlemen,

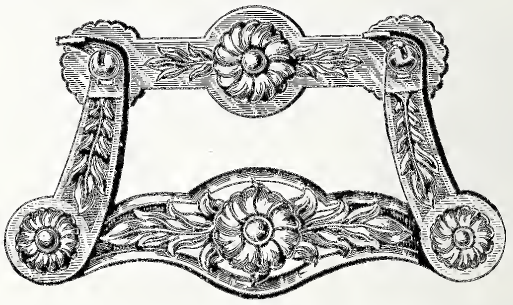
Would you mind sending us another model of the Bed Stretcher? We have shown it through the town, and several of the very best houses have given us sample orders. Your best attention to this will greatly oblige,

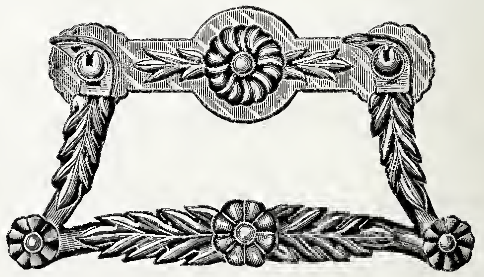
Yours faithfully,
ROBERTSON & Co.

Application to the above address should be made for prices and further particulars.

NEW HANDLES FOR DRAWERS.

Our illustration represents a new form of brass drawer handle for cabinet work which has recently been brought out by Messrs. Saunders, Son, & Payne, of Leopold Street, Birmingham, and which should become extensively used, for it has many points to recommend it. As indicated in the sketch, the handle works on two ball-headed screws, the method of its attachment thereto permitting of its rising and falling easily and freely as influenced by the movement of the hand.





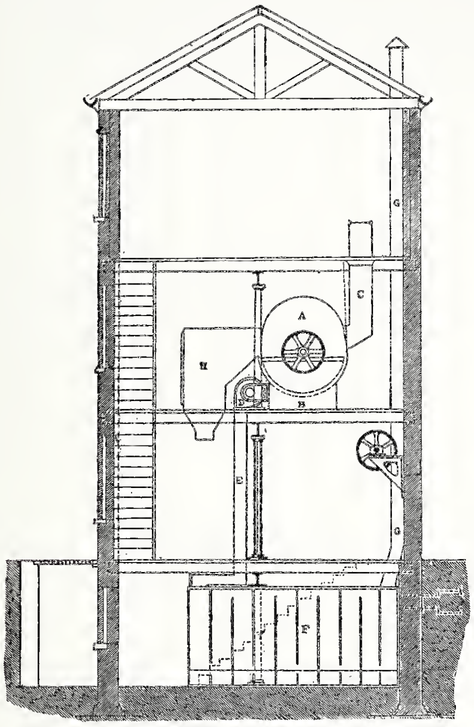
The shape of the handle is so contrived as to prevent its falling and injuring the woodwork, the backplate on which it works being an additional safeguard.

The ball-headed screws, in addition to acting as pivots for the handle to swing upon, are also the means of securing it to the woodwork. These new handles, which are very decorative in appearance, are made either stamped or cast, and come out at a very low figure—the complete article, including screws, costing less than the ordinary class of thing.

PURIFYING AND DUSTING PLANT.

So much stress is now laid upon the careful preparation and thorough purification of feathers intended for use in bedding and similar articles that it is with pleasure we refer to the machinery manufactured by Messrs. Fraser & Palmer for the efficient execution of those processes necessary to treat feathers in order to make them answer the requirements specified by hygienists and sanitarians. This firm has made a study of, and specially devote themselves to, this class of work, and have successfully fitted up numerous factories devoted thereto.

The illustration which we insert herewith represents a section of a building fitted up with Messrs. Fraser and Palmer's Patent Purifying and Dusting Plant, by means of which the dust is extracted from the feathers while they are being purified, carrying out the processes of dressing and purification with the greatest efficiency. The letters on the sketch refer to the following departments:—A, feather purifying and dusting machine; B, chamber for receiving dust from purifier; C, inlet for feathers to be purified; D, suction fan for dust; E, pipe conveying dust to chamber; F, dust chamber; G, air shaft; H, receiving chamber for purified feathers.



This firm will be happy to prepare estimates for laying down complete new plants, or altering existing machinery if desired, and are in a position to supply everything required by feather dressers and purifiers for the satisfactory execution of their work. Feather machines, feather dusters, suction fans, blast fans, complete apparatus for sorting feathers, feather purifiers, dust chambers, air propellers, steam engines, steam boilers, shafting, pulleys, &c., are included in their category, and those of our readers who are connected with this branch of our trade will do well to inspect this firm's methods of operation. Full particulars may be obtained by addressing Messrs. W. J. Fraser & Co., Engineers and Boiler Makers, Manufacturers and Erectors of Steam Machinery, 98, Commercial Road East, London, E.

The Two-Reel Lockstitch Sewing Machine Co., Ltd., are making rapid progress with the erection of their works at Nechells, Birmingham, and will very shortly have all their improvements for sewing machines—both hand and foot power—upon the market. This company desires us to request our readers to take care not to confound them with any others with similar names.

THE WORKMANS CORNER

CABINET MAKERS AND THE EIGHT HOURS QUESTION.

FORTUNATELY the question of the desirability of workmen having less work and more leisure has slowly but surely come to the front, and now that the employés of the building trades in London have settled their differences with their employers, through the latter acceding to the demand for shorter hours, the movement is sure to extend to other trades. Indeed, it has already been considered by the cabinet trade, and a committee from the various sections has been formed to organise matters. It is, therefore, the workman's duty, as well as the employer's, to consider calmly and reasonably how such a movement is likely to affect not only their trade but the particular district in which they live and work. The number of hours worked by cabinet makers throughout the provinces averages fifty-four per week, which, taking into account the fact that the workman can reside within easy distance of his workshop, is certainly not excessive. As the provincial custom is to commence work early and leave early, the apprentice and the workman have time in the evening to improve themselves in whatever direction their tastes may incline. It is, doubtless, principally owing to this that the foremen and most of the best hands in the leading shops in the West End of London hail, almost without exception, from the provinces. At most West-End houses the hours worked are about 54 per week, but to that must be added at least five or six hours for travelling to and from the workshops, which places the West-End cabinet makers in a position less favourable than that of their provincial brethren.

In the East End the condition of affairs is still more unfavourable. The system of starting late and leaving late is directly opposed to provincial systems, and must have a deteriorating effect, both physically and mentally, on the workman. This system is, however, as much, if not more, the choice of the men than of their employers, and it may be as difficult to persuade the men to alter their habits as the employer to re-adjust the hours of work. This latter system is even worse for the apprentice than for the fully-fledged workman, for how can a young man find time and opportunity to improve himself after working until eight o'clock in the evening? By that time his more vigorous provincial rival has long been home and had tea, and feels fit and free to attend either school or place of amusement, as his tastes may lead him.

It is well known that although hundreds of apprentices serve their time in the East End, comparatively few of them are to be found as journeymen in the West-End shops. They either stay in their own districts or make their way to the smaller provincial towns. Thus it is apparent that a change for the better, without increasing the cost of work, is possible, and if workmen can only be brought to see that it is to their own interests, and still more to the interests of their sons, to have more leisure for self-improvement in the evenings, most important results must accrue. This view of the matter is surely forcing itself upon the rising generation of cabinet makers, and must, eventually, bear fruit in bettering the conditions under which the cabinet maker must work and live.

Commercial Intelligence.

[Specially contributed to this journal by the FURNISHERS' AND DECORATORS' SOCIETY, Chiswell House, Finsbury Pavement, London, E.C.]

Re **Prested Bros , Hornsey.**—In this case a friend of the debtor has offered to pay 2s. 6d. in the £. He attributes his insolvency to accepting a contract too large for him to carry through. The statement of affairs shows liabilities £537, against assets £252. The principal creditors are as follows:

London & Prov. Bank	Hornsey	£90	0	0
Johnson, W. E.	London	74	0	0
Finch, J., & Co.	,,	22	0	0
Hare, J., & Co.	,,	7	8	6
Thurhold	,,	50	0	0
Withers & Withers	,,	19	0	0

Re **Henri C. J. Henry.**—At the meeting of creditors held in this case it was decided to wind up the estate in bankruptcy with Mr. Herbert E. Binstead (of the Furnishers' and Decorators' Society) as trustee, and a committee of inspection consisting of Messrs. Jackson (of Messrs. Jackson & Sons, Rathbone Place), Buchanan (of Messrs. Starkey, Gardner & Co.), and Stevens (of Messrs. James Stevens & Co., Liversidge).

In November, 1890, the debtor commenced business at 60, St. James's Street, S.W.; his affairs at that date showing an estimated surplus of £4358, which included about £250 cash capital, and the equities of redemption of "Queensmead" and thereat hereunder mentioned, and that he carried on the said business until February last, when his furniture and effects were seized and sold under an execution. From 1864, till commencing business as above, he was in employment, latterly at a salary of £1500 per annum, and since 1870 he has built, decorated, and furnished houses, some of which he occupied and afterwards sold, but he states he had little or no profit from these transactions. In 1876 he founded the Royal Tapestry Works at Windsor, which were afterwards formed into an association, of which he acted as managing director at £500 per annum until 188). In 1887 he established Stained Glass Works at Windsor, which he afterwards transferred to another person for a small consideration. During the last 25 years he has designed various tapestries and silk fabrics, which produced him an income of about £600 per annum.

The principal creditors are as follows:—

Brassey, H. (Exors. of)	Aylesford	£214	10	0
Benham & Froud	London	29	18	5
Jackson & Son	,,	539	10	10
Jeffreys & Co.	,,	57	10	0
Moon, J.	,,	100	0	0
Nightingale, W. & C.	,,	38	12	5
Norman, Douglas, & Co.	,,	198	0	0
Stevens, James, & Co.	Liversidge	100	0	0
Williams, C.	London	95	19	0
Starkey, Gardner & Co.	,,	32	8	0
Gillows	,,	50	0	0
Henry, Madame	,,	250	0	0
Lumley, E. & H.	,,	45	12	9
Head, S., & Co.	E. Grinstead	50	0	0

Re **Ellington, Manchester.**—At the private meeting of creditors held in this matter, the debtor offered to pay 12s. 6d. in the £ at 3, 6, 9 and 12 months, the last instalment secured, but as this necessitated leaving the estate in the hands of the debtors for 9 months without any security, ultimately the offer was reduced to 10s. at 3, 6, 9 and 12 months, fully secured to the satisfaction of a committee, on which we acted. Taking into consideration the contingencies of realization, we regret that since the private meeting was held the estate has passed into the Bankruptcy Court, although it is thought probable that the debtors will renew their offer to save bankruptcy, in which case we should recommend its acceptance.

Re **Oliver, F. F., Brighton.**—The sale by auction of the above bankrupt's stock realised very well, and the trustee, Mr. J. W. Webb, of the Furnishers' and Decorators' Society, hopes to be able to declare a dividend within a very short time.

Re **Burnard, J. B., Shoreditch.**—At the meeting of creditors held in this matter it was resolved to send the estate into the Bankruptcy Court, and a trustee was appointed. The following are some of the principal creditors:—

Durand & Co.	Amiens	£499	11	10
Engol & Hunche	Barmen	232	1	6
Thackrah & Co.	Dewsbury	17	4	6
Ridley, Whitley & Co.	London	22	7	4
Bosustow, C. G.	,,	149	16	8
Thompson, F.	,,	11	9	6
Groome, J.	,,	40	18	10

Re **Gates, W. N., Peckham.**—This estate it was decided to wind up under a deed of assignment, with a committee of inspection consisting of the three largest creditors. The failure is attributed to insufficient business. The liabilities are £528 19s. 6d., against assets £200. The following are some of the largest creditors:—

Thompson	Peckham	£106	5	0
Barr, J., & Son	London	63	0	0
Cook, Son & Co.	,,	60	0	0
Hare, J., & Co.	,,	26	0	0
Sadgrove & Co.	,,	49	0	0
Warren & Co.	,,	29	0	0
Withey & Co.	,,	28	0	0

Re **Roodhouse, M., Leeds.**—A deed of assignment in this estate has been executed, appointing a trustee and a committee of inspection, and filed 23rd June, 1892. The unsecured liabilities amount to £9239, and the estimated net assets £2781. The following are among those scheduled as creditors:—

Templeton & Co.	Glasgow	£176	7	10
Carlhian & Beaumetz	London	57	0	6
Lucraft, G. S., & Son	,,	129	12	6
Warner & Sons	,,	82	18	6
Corticine Floor Covering Co.	,,	33	8	4
Hoskins & Sewell	Birmingham	78	18	0
Barr, J., & Sons	London	193	16	0
Birch, W.	,,	42	16	0
Wylde, T. E., & Co.	Leeds	11	7	3
Marshall & Snelgrove	,,	21	14	9
Anaglypta Co.	Lancaster	23	5	11
Smith, E. O.	London	127	8	3
London & Midland Bank	Leeds	1307	12	4
Backhouse, Alf.	,,	1013	0	8

Re **Palmer, Alfred, Norwich.**—A deed of assignment was also executed in this matter for the benefit of creditors. Liabilities £190, and estimated net assets £300. The following are the creditors:—

Carlhian & Beaumetz	London	£30	0	9
Kahn, E.	,,	10	15	0
Mayer & Co.	,,	23	3	4
Mallinson, William	,,	25	19	5
Trevor & Page	Norwich	36	19	0

and 23 creditors under £10.

Re **Greenwood, Manchester.**—This debtor has been trying to settle his liabilities by offering 5s. in the £. The estate, however, is now in the Bankruptcy Court, and a receiving order made. The meeting of creditors will be held in due course.

It is particularly requested that the earliest possible notice be given to the Society of any meetings of creditors or failures in which readers are interested, in order that the meetings may be attended and interests watched. Meetings are attended in London or any part of the country entirely free of charge, and in all cases of any importance the Society is always represented.

The records of trade failures are kept, and creditors can generally ascertain the position of any matter by inquiring at the Society's offices, as above.

Grants for Technical Education.—The Court of Common Council decided at their meeting last week that they could make no further grants at present in aid of the City and Guilds of London Institute. From time to time the Corporation had, reported the Coal, Corn, and Finance Committee, contributed £14,500, but in view of the numerous and heavy claims upon them for the support of their own educational establishments, the committee felt that they could not recommend a further grant in aid of the Institute.

Our Letter Box.

[To the Editor of "The Cabinet Maker & Art Furnisher."]

Carnarvon.

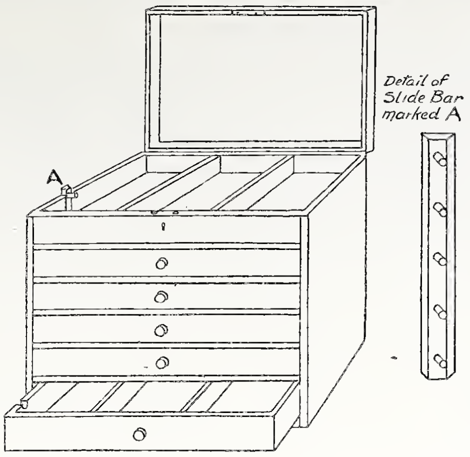
Sir,—I have derived great pleasure and benefit from your journal, which I have taken from its commencement. I have made a large desk for an office, introducing an improvement on the old system of locking the drawers by means of a hinged board closing over them, spoiling the appearance of the article. Herewith is a sketch of the centre pedestal, showing my arrangement, which may perhaps benefit some of your numerous readers. As shown, the pedestal contains a number of drawers, all fastening at the same time with a slide, and protecting dowels fitted into a notch in the runners of the drawers and working up and down into the notch marked C in the side of each drawer. The lock is fixed on a small door in the side of the pedestal. This arrangement makes it impossible for the door to be locked unless all the drawers are secured by the side bar being in its proper place.

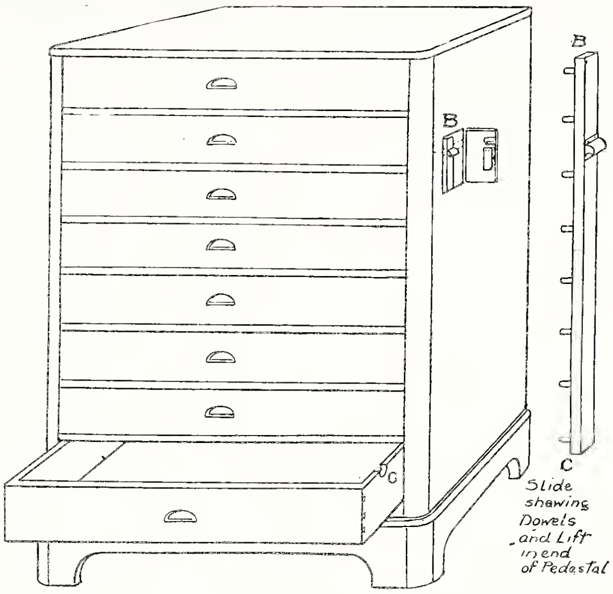
No. 2 is a small chest of drawers for carving tools, which may be adapted for sundry other purposes, working on the same principle as No. 1, with dowels fitted into the slide marked A. The slide works up and down in dovetail in the end, when the drawers are open the dowel going between the runners.

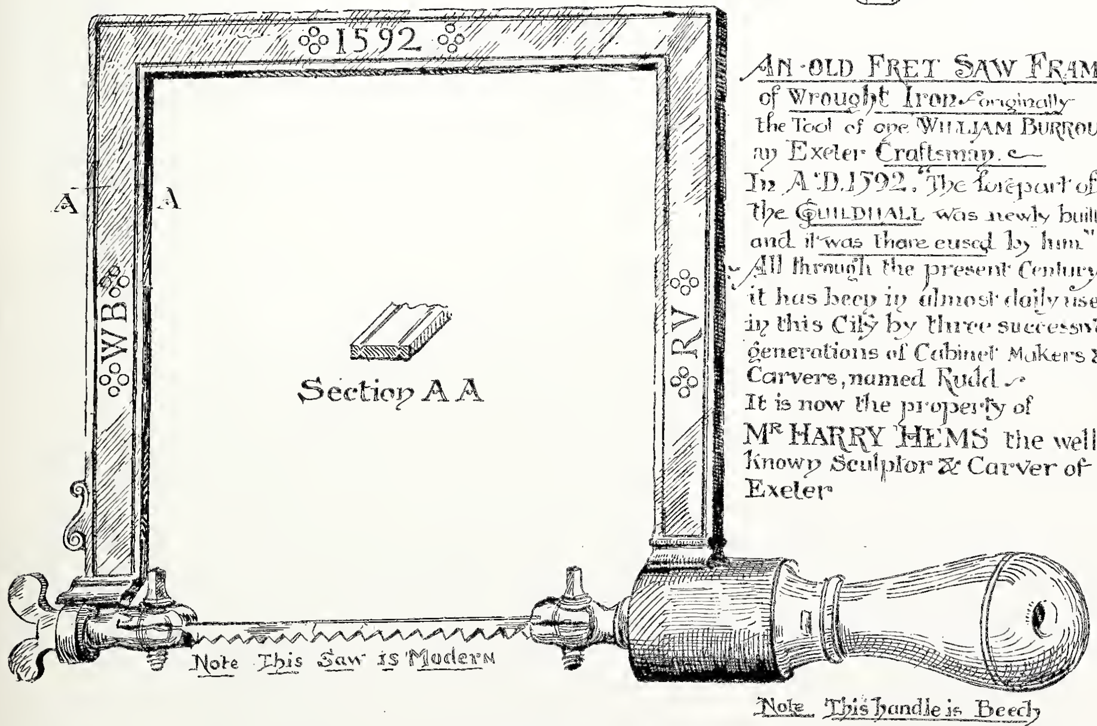
Yours, &c.,

THOS. HUMPHREYS.

[Mr. Humphreys' idea is certainly characterised by simplicity, and we are obliged to him for the opportunity of placing it before our readers.—Ed. C. M. & A. F.]






1592
A
A
WB
RV
Section A A
Note This Saw is Modern
Note This handle is Beech

An old Fret Saw Frame of Wrought Iron originally the Tool of one William Burrough, an Exeter Craftsman.
In A.D. 1592. "The forepart of the Guildhall was newly built and it was there used by him"
All through the present Century it has been in almost daily use in this City by three successive generations of Cabinet Makers & Carvers, named Rudd.
It is now the property of Mr Harry Hems the well known Sculptor & Carver of Exeter

Exeter.

Sir,—Herewith the sketch of saw which I promised to send you, and which may interest you readers.

Yours &c.,

HARRY HEMS.

[That one so fully occupied as Mr. Hems should take the trouble to favour us with a contribution to "Our Letter Box" must be esteemed a compliment, and it is with pleasure that we reproduce, herewith, the sketch so kindly sent by one of the foremost English ecclesiastical carvers.—Ed. C. M. & A. F.]

English Tapestries. — The buildings erected at Windsor some few years ago for the manufacture of English art tapestries are shortly to be sold, thus bringing to a final end the attempt made to revive an art which, however beautiful in itself, had comparatively little attraction for modern English taste. That is to say, beyond a very select and wealthy few, there was no sale for tapestry of modern English manufacture. Old tapestry, like other valuable examples of the art of bygone ages, commands its price, but as a modern production it has practically no market.

China Wood.—The brother of the late Mr. C. S. Parnell (says a contemporary) is an extensive fruit grower in Georgia. It is said that the politician was a thorough judge of furniture, and pronounced the wood of the China tree to be one of the most valuable and most beautiful for furniture purposes, advising his brother to plant acres of China trees and ship the same to Europe. The fruit grower says, "I carried with me specimens of the body as well as the stump of a tree, which he thoroughly tested in his mills, arriving at the conclusion that it was superior to any of the light wood now used, and highly valuable for durability as well as beauty of polish and texture. Calculating the rapid growth of the wood and its value, it stands to reason that in twelve years at most one would, with but little trouble and expense, be in possession of a vast fortune."

TRADE·REPORTS AND·PATENTS·

THE following list has been compiled expressly for THE CABINET MAKER AND ART FURNISHER, by Messrs. G. F. REDFERN & Co., Patent Agents, 4, South Street, Finsbury, London, E.C., and at Paris and Brussels.

APPLICATIONS FOR LETTERS PATENT.

Beds, 9336, C. Olsen, for "Improvements in invalid beds." Dated May 17th, 1892.

Bed rest, 9215, M. A. Core, The Hollies, Blandford Road, Ealing, London, for "The 'Core' bed rest" Dated May 16th, 1892.

Bed pans, 9848, E. Phillips, for "Improvements in bed pans, commodes, and other like articles." Dated May 25th, 1892.

Bed protector, 10,210, W. W. Horn, a communication from J. P. Duval, of United States, for "An improved bed protector." Dated May 28th, 1892.

Bedstead, 9096, E. H. Bernard, for "Portable camp bedstead." Dated May 13th, 1892.

Bedsteads, 9491, M. Lawton, for "Improvements in the manufacture of metallic terminal ornaments and knobs for bedsteads, doors, and other articles." Dated May 19th, 1892.

Bedstead, 9808, S. J. Whitfield, for "An improved combination spring bedstead." Dated May 25th, 1892.

Bedsteads, 10,020, T. R. Chamhers, for "Improvements in bedsteads." Dated May 26th, 1892.

Bedsteads, 10,170, F. Stringer, for "Improvements in mounts or ornaments for metallic bedsteads and cots, and in the manufacture of the same." Dated May 28th, 1892.

Bedsteads, 10,233, S. J. Whitfield, for "Improvements in the manufacture of metallic bedsteads." Dated May 30th, 1892.

Bedstead, 10,693, W. W. Horn, a communication from L. Sekofsky, of United States, for "An improved combination bedstead and cabinet." Dated June 4th, 1892.

Bedstead, 10,701, T. Hasluck, S. Martin and W. Dingley, for "Improvements in the manufacture of knobs or terminal ornaments, for metallic bedsteads and cots." Dated June 4th, 1892.

Bookcases, 9557, F. Brocket, for "Improvements in portable bookcases or stands." Dated May 19th, 1892.

Cabinets, 9671, W. S. MacDonald, for "Improvements in cabinets or tray-cabinets for tea services and the like." Dated May 21st, 1892.

Cabinet, 10,474, W. D. Thompson, for "Improved combination cabinet." Dated June 2nd, 1892.

Carpets, 9771, G. Q. Hamilton, for "Improvements in the manufacture of pile carpets and other like fabrics, and the apparatus therefor." Dated May 23rd, 1892.

Chairs, 9330, W. P. Thompson, a communication from H. A. Hayden and E. J. Horsman, of United States, for "Improvements in and relating to combined infants' chairs and cribs." Dated May 17th, 1892.

Chairs, 10,062, J. M. Collins, for "Improvements in infants' chairs." Dated May 27th. 1892.

Chairs, 10,283, G. H. Willson, for "An improvement in baby chairs." Dated May 30th. 1892.

Cornice pole ring, 9315, G. Tucker, for "An improved ring for cornice poles and other like purposes." Dated May 12th, 1892.

Door lock furniture, 9644, J. R. Miller, 2, John Street, Denmark Street, Bell Vue, Wakefield, for "Improvements in door lock furniture, as is only applicable to the 'press down motion.'" Dated May 21st, 1892.

Floor cloth, 9162, T. Dale, for "Improvements in machines for printing floor cloth and similar material, by means of flat blocks. and for embossing, stamping, &c." Dated May 14th, 1892

Furniture, 9736, E. B. Parnell, for "Improvements in furniture." Dated May 23rd, 1892.

Furniture castor, 10,144, M. Watson, for "A new or improved castor for furniture and the like." Dated May 27th, 1892.

Furniture drawers, 9453, E. C. Bourne, for "Improvements relating to furniture drawers." Dated May 18th, 1892.

Furniture piece, 8761, W. Hastie, for "An improved furniture piece, comprising an inkstand or escritoire, or writing table and copying press." Dated May 9th, 1892.

Linoleum, 8878, T. Mitchell, for "Improvements in or applicable to the manufacture of linoleum and like floorcloths." Dated May 10th, 1892.

Linoleum, 8879, T. Mitchell, for "Improvements in or applicable to the manufacture of linoleum and like floorcloths." Dated May 10th, 1892.

Linoleum, 9222, J. S. Farmer, H. L. Storey and J. H. Storey, for "Improvements in machines employed in the manufacture of linoleum, kamptulicon, and other similar floorcloths." Dated May 16th, 1892.

Looking glasses, 10,452, J. Cooke, W. E. Cocke, R. W. Cooke and H. Shaw, for "An improved movement for swing looking glasses and the like." Dated June 1st, 1892.

Mats, 9844, T. C. McPherson, for "Improvements in and relating to flexible wire mats and matting, and to the borders thereof." Dated May 25th, 1892.

Mattresses, 9795, T. Black and T. M. Lowcock for "Improvements in the wirework of spring mattresses, cushions, and the like." Dated May 24th, 1892.

Mattresses, 10,347, F. J. Stokes, for "Improvements in the manufacture of wirespring mattresses, also applicable for such like purposes." Dated May 31st, 1892.

Piled fabrics, 9029, J. M. Walker, J. T. Reynolds and C. A. Potts for "Improvements in the method of and means of ornamenting piled fabrics." Dated May 12th, 1892.

Shelving, 9814, G. Stikeman, for "Improvements in adjustable shelving." Dated May 25th, 1892.

Ships' berth, 8846, T. M. Markham and W. T. Davies, for "A portable and interchangeable ships' berth, or couch and settee." Dated May 10th, 1892.

Table, 9062, W. E. Curtis, 97, Oval Road, East Croydon, Surrey, for "The compact folding table." Dated May 13th, 1892.

Tables, 9842, J. T. Marshall, Jun., 28, Hoxton Square, London, for "A hinged stay for supporting the flaps of tables, brackets, or similar articles." Dated May 25th, 1892.

Tables, 10,413, H. Bessell for "An improvement in tables fitted with folding legs." Dated June 1st, 1892.

Upholstery springs 8857, J. A. Staples, for "Improvements in supports for upholstery springs." Dated May 10th, 1892.

Window blind rollers, 10,327, F. Massey for "Improvements in or relating to window blind rollers, cornice poles, and the like." Dated May 31, 1892.

SPECIFICATIONS PUBLISHED DURING THE MONTH.

(Price 8d. each.)

1891.

9704.	Dunn & Goodacre.	Mats.
11037.	Lawson & Hodgetts.	Metallic bedsteads, &c.
11345.	Davies.	Castors.
11412.	Gardner.	Suspended cots.
11463.	Sunderland.	Garden Seats, &c.
11551.	Clarkson.	Furniture.
12288.	Kendrick.	Screens for bedsteads, cots, &c.
14490.	Jarvis.	Couch.

1892.

2674.	Eller.	Swinging chairs.
5542.	Haddan.	Adjusting bedsteads, &c.
6667.	Rowcliffe.	Wire door mats.

G. F. REDFERN & Co.,
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Provisional Protection for nine months, under the new act, £3 3s., To complete the patent for four years, £7 7s. French Patent, including first year's tax, £8; Belgian Patent, £4; Imperial German Patent, £10 10s. United States Patent, including all expenses for the whole term, £17 10s. Circular of information as to the mode of proceeding in applying for Letters Patent, cost of European Patents generally, and also of Colonial Patents forwarded upon application. Trade Marks and Designs registered in England and Abroad.

Chips & Shavings of Trade News

A New Combination Garden Chair, of upholstered wicker, is now being made by Messrs. G. W. Scott & Sons, and forms an attractive and seasonable novelty. It is artistically draped, and so constructed that the top half can be removed, enabling the lower part to be used as an indoor chair. As this article is meeting with a large demand, buyers should write to 144, Charing Cross Road, for designs and prices, as early as possible.

Messrs. Poulton and Nicholson, upholsterers' warehousemen, inform us that on account of their increasing business they have been compelled to move to larger and more convenient premises, situated at 98, Curtain Road, London, E.C., where they are opening several new departments. The building consists of six extensive and well-lighted floors, and under the one roof there is now on show one of the largest and best-selected stocks of upholstery textiles and requisites to be met with.

Mr. H. L. Benjamin's "Fin de Siecle" Suite is meeting with that success at the hands of the trade, which those who saw it when it first came out, prophesied that it would do. As previously stated in our pages, the "Fin de Siècle" Suite is confined to one house in a town, and it has already been taken up by representative furnishing firms in Bradford, Derby, Dewsbury, Huddersfield, Halifax, Hull, Leeds, London and suburbs, Manchester, Newcastle-on-Tyne, Leicester, Sunderland, South Shields, Bishop Auckland, Eastbourne, Hastings, Swansea, Wakefield, Wolverhampton, Glasgow, Isle-of-Wight, and other places. Buyers will do well to make early application if they wish to secure it to themselves.

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THE
CABINET MAKER
AND ART FURNISHER

THE
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CARPET & FLOOR-COVERING RECORD
FURNISHING HARD-WARE GUIDE
TIMBER-YARD & WOOD-WORKING
MACHINIST

THE TRADE
JOURNAL
OF ALL WHO
BEAUTIFY
THE HOME

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Edited by J. Williams Benn, M.P., L.C.C.

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Pen and Ink Notes by the Editor

THE FANCIFUL IN FURNISHING.

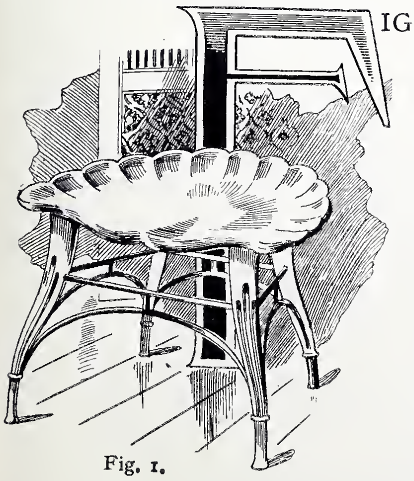


Fig. 1.

FIGHT as we sober people may against the fanciful, it certainly continues to hold its own in furnishing. The fear which most of our best designers possess of following in the wake of commonplace others constantly impels them to produce "something different," and so we get many queer creations to sit and look upon. It is clear that the main consideration with the pick of the upper circle of furnishers is not "what is best suited," but "what has not got about." However good the lines of a chair or the pattern of a cretonne may be, if it has once appeared in the common shops it is no longer permissible in the showrooms of the cultured vendor to the "upper ten." This state of things is good so far as it produces novelty in our household appointments, but it is to be deplored in so much as it banishes from our midst many capital forms which have not run out half their days. It is a pity, perhaps, that we cannot have some set of patterns certified in the same way as standard weights and measures, so that no furnisher, however cultured, need apologise for keeping them because they happen to be "ordinary," and so that the buyer of furniture who cares more for comfort than eccentricity may always be sure in every showroom of supplying his "long-felt want." Such a recognised alphabet of furnishing need not stifle new ideas, but it might be useful, sometimes, in order to see how far sundry venturesome designers were leading us from the paths of propriety.

* * *

And what a comfort to some poor distressed souls, who do not care what they have as long as they possess ease, to be able to say, after being perplexed with a hundred modern design books, "Oh, send me a set of rooms of the regulation or standard pattern"! What joy to feel that every chair and mattress was as comfortable and sanitary as could be made, and that the contour of the articles, if not decorative or classic, was at least inoffensive! But, as I said to begin with, no act of uniformity is possible, and so it is the duty of the furnishing critic to discuss every new phase of his craft on its merits, striving to banish the bad, and give a chance to the good.

* * *

It is certainly a matter for congratulation that we have escaped from the stiff "suite-of-nine" traditions of twenty years ago, and that we are able to have pretty nearly what we like as regards shape, without being told that "it will not go with the suite." This deliverance from a stupid thraldom opened up a wide field for the designer, and he has not been slow to put it in cultivation. We have had a crop of forms which show what a rebellion is likely to take place whenever the straight line is applied too severely to furnishing. It is the story of the Restoration over again. The rigid lines of the

Talbertian or Eastlake school, with all veneer eschewed, may stand for the Cromwellian period, and the army of serpentine, shaped, and marquetry-bedizened creations well represent the surroundings of "the Merrie Monarch." We shall not do wisely if we unduly praise or condemn either epoch; the best may be found by searching among the two; and so it is the height of folly to reject a form simply on the evidence that it belongs to a certain tabooed style.

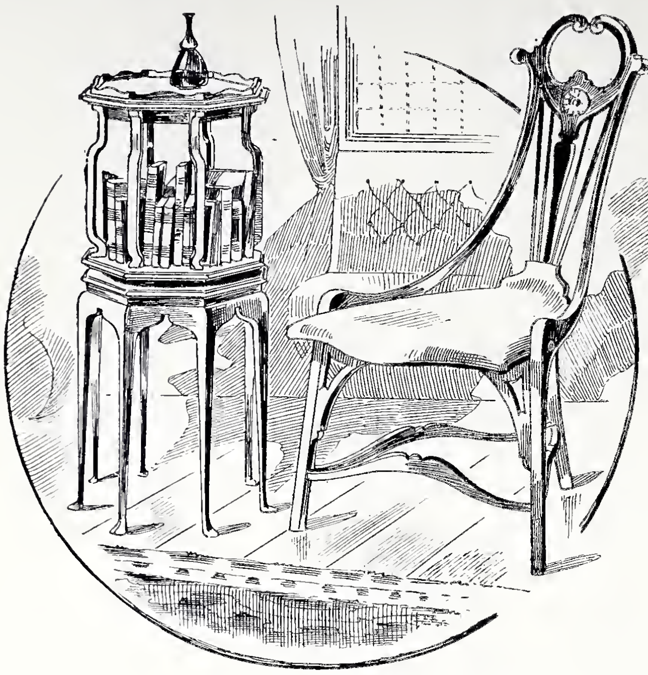


Fig. 2.

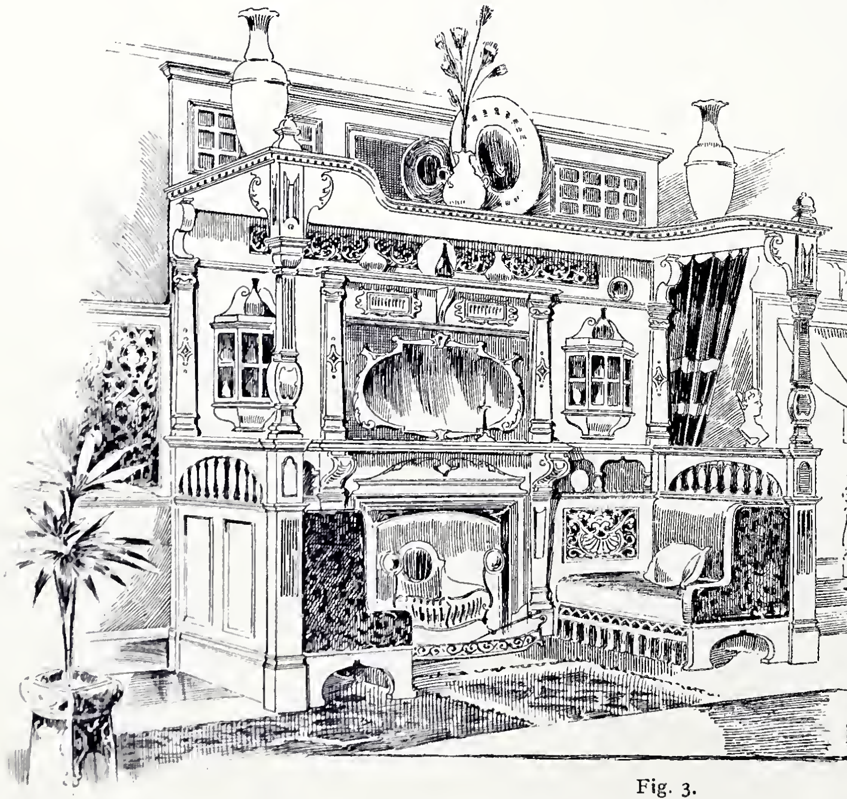


Fig. 3.

At least one good result was brought about when, a few years ago, greater liberty was allowed to designers, and that was in the direction of easier lines for chairs and seats generally. How a public, though proverbially long-suffering, put up with the upright and down-straight creations of a generation since is past understanding. Now, most of the receptacles for the tired human frame possess such give-and-take lines that it is possible to find rest in some recess. With due regard to the lines of the body, it is remarkable how very ease-giving the hardest wooden chair may be made. Such a seat as appears at the commencement of these notes may rival, for comfort, a presumably soft piece of bumpy upholstery, and such a chair as is here shown in Fig. 2, fantastic as it is, is likely to give more repose than many so-called "easies," blessed, dromedary-like, with humps on their backs. I am inclined to think that the problem of perfect ease in chairs will not be solved until a cast is taken of the body, as it is of the foot or the head. Let an enterprising upholsterer get such a set of moulds of the forms of his customers, either prospective or retrospective, and build his easy chairs to them, and his fortune should be made. A notice, "Chairs made to the body," would not be more unreasonable than "Lasts made to the feet," and would be fully as inviting. Under such conditions even an unusual pattern like Fig. 6 might be made to combine perfect comfort with a lively shape. The multiplication of chairs of this kitchen-chair origin clearly shows that there is no bar at the drawing-room or dining-room door against designs of humble status, so long as their original parentage is fairly disguised.

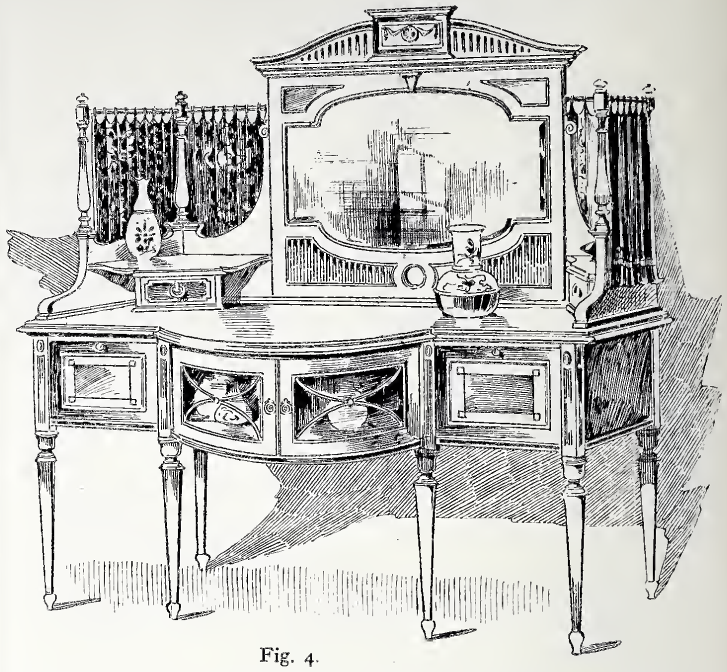
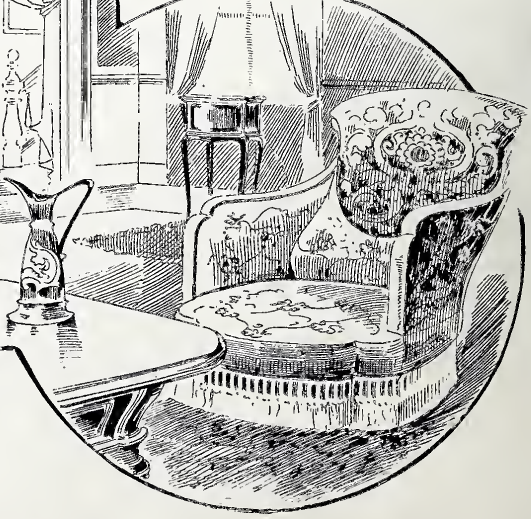


Fig. 4.



Though perhaps it may distract the furnisher who aims at some pleasing *ensemble*, the present system of furnishing on the "tit-bits" system brings many little comforts close to our hands. Among these the revolving bookcase is perhaps most popular. Anything which will tend to make books more get-at-able and more used is decidedly in keeping with the spirit of the age, and it is clear that the square cupboard by the wall no longer meets either decorative or utilitarian requirements. Some books should be placed in a room as flowers are placed, inviting the visitor at every turn to try their sweetness, and so the multiplication of such bookstands as that in Fig. 2 would not be an eyesore in any showroom. The present square contrivance which is generally in vogue needs, I think, reducing in bulk and making somewhat less square and studious looking.

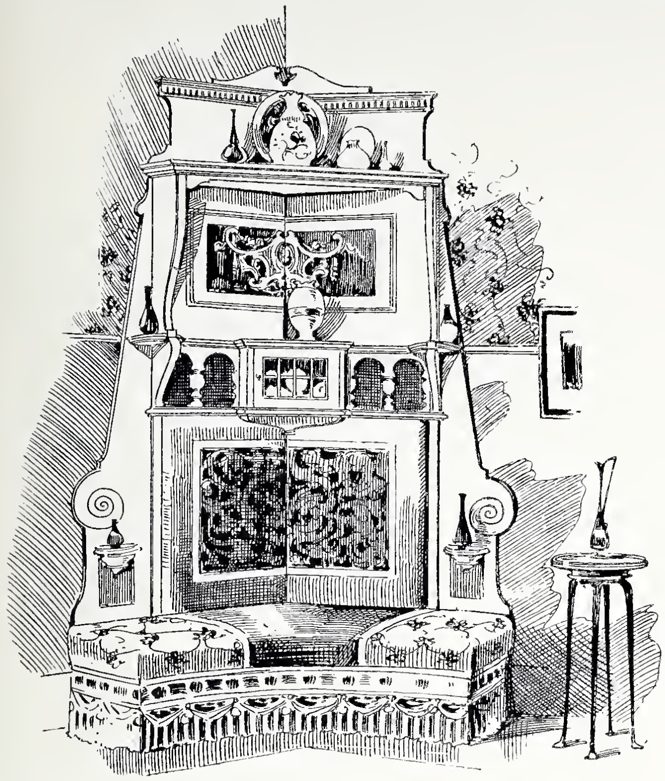


Fig. 5.

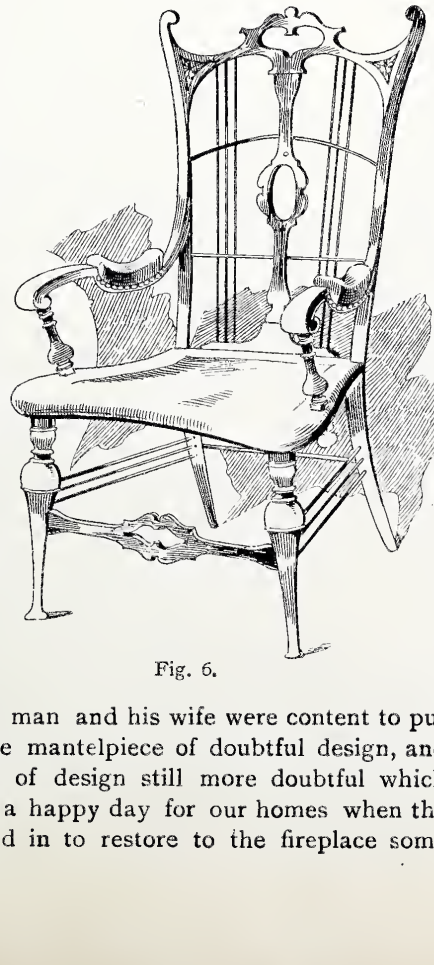


Fig. 6.

* * *

In no department of our trade has the leap been longer than from the bulbous gilt glass of twenty years since to the "ingle-nook" which now holds favour, and which has now developed into the sort of thing that is indicated by Fig. 3. At this distance of time one cannot understand how the well-to-do city man and his wife were content to put up with the white marble mantelpiece of doubtful design, and the massive gold frame of design still more doubtful which towered above. It was a happy day for our homes when the cabinet maker was called in to restore to the fireplace some of those plain wooden and architectural features in which it rejoiced during the days of "Good Queen Anne." From that return to the plain moulded mantel-glass frame to the fully fledged ingle-nook was a natural evolution. It must be admitted by the casual observer that whatever articles of beauty surround the walls the guests naturally gravitate towards the fireplace, and that being so, it is really worth while to try and make the hearth a triumph of household art. Further, by building out such a structure as is here shown, all sorts of delightful shadows are created, space is afforded for the due display of the household gods, and Darby and Joan are enthroned in a way fitting to those who prosper in the married state. Indeed, I should say that the possession of an ingle-nook of this ilk would largely solve that awkward problem injudiciously raised by some writer the other day, "How to be happy though married." The suggestion which illustrates these comments has some advantages about it. It is not boxed in like many of these contrivances. One can peep over the side to see how the couples are getting on, and thus sociability is not sacrificed. The two glass cupboards on either side of the centre mirror would prove popular for *bric-à-brac* and pipes, and it may be further remarked that the whole thing is intended to be so constructed that if the landlord proved awkward it could be moved on to a new home. By all means let the householder arrange to take his ingle-nook about with him.

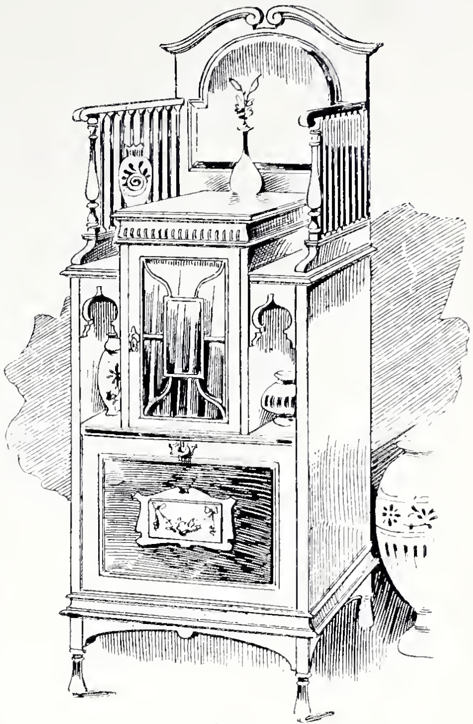


Fig. 7.

* * *

As a passing recognition to this age of easy chairs a sample one is shown on the right of this fireplace. In these compilations good line should take the place of pufferies, and choice quiet colouring that of garish display. A vast improvement has been made of late in the upholstery section of our craft, but there still remains something to be done. Let the reserve and moderation of British lines be studied rather than the gross extravagances of some Continental models, and there will be no danger of our stuffed goods getting into disrepute.

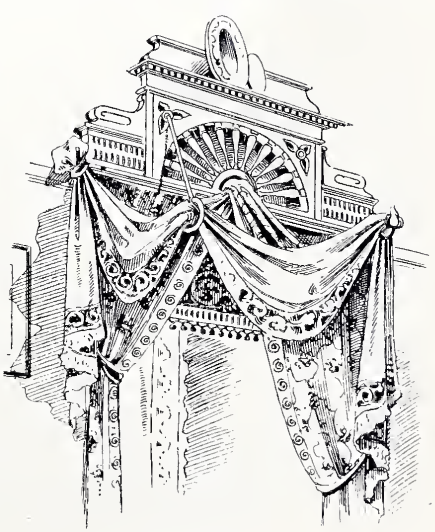


Fig. 8.

* * *

Few revivals have given more satisfaction than that having to do with the close of the eighteenth century. Whether the sideboards of Heppelwhite and Sheraton were reproduced exactly or only used as a basis of a new design, the result was generally pleasing. A design on the lines of the latter old cabinet maker is introduced here (Fig. 4) just to remind some of my readers of the decorative value of a brass rod and a curtain at the back of a nice sideboard. Our predecessors knew what they were doing when they dressed up their productions in this way. The effect of the brass against the dark mahogany, and of the velvet, say, at the back of the displayed family plate, must be seen to be fully appreciated, for it is considerable. Then, again, is there not some charm in having these productions "sweepable" underneath? Those ponderous pedestals which generally form the bases of the "stately" sideboard seem to crowd you out of the room. You kick your toes against the plinth and lose your temper for years without, perhaps, quite understanding that what you want is a sideboard with a Sheraton underpart, i.e., no base at all. Perhaps this tirade against the usual form of the dining-room monument is unreasonable, but, anyway, the model here suggested among the fanciful furnishings "for a change" more nearly approximates to the name "sideboard" than the modern article which answers to that title.

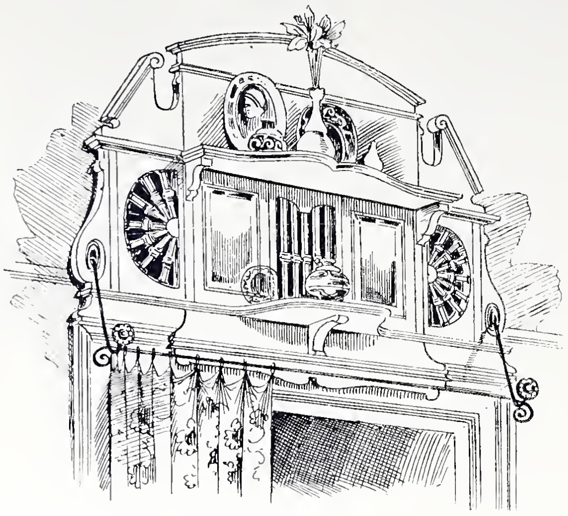


Fig. 9.

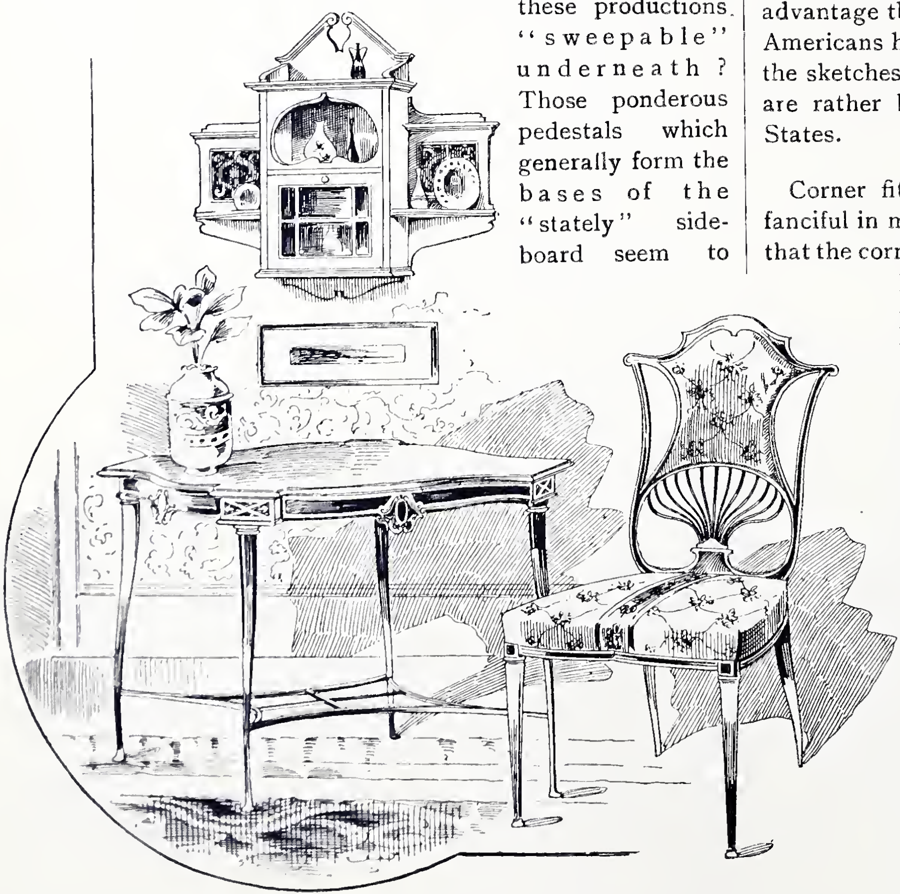


Fig. 10.

* * *

There is one section of interior tailoring, if it may so be called, which is capable of tasteful and profitable extension. I refer to the designing and making of what are commonly known as "over-doors." The danger is, in such matters, of giving away to a great deal of unnecessary fussiness; but, on the other hand, much may be done to utilise to advantage the space which usually occurs over the door. The Americans have seized upon this opportunity with avidity, and the sketches which are numbered respectively Figs. 8, 9, and 11 are rather based upon sundry ideas obtained in the United States.

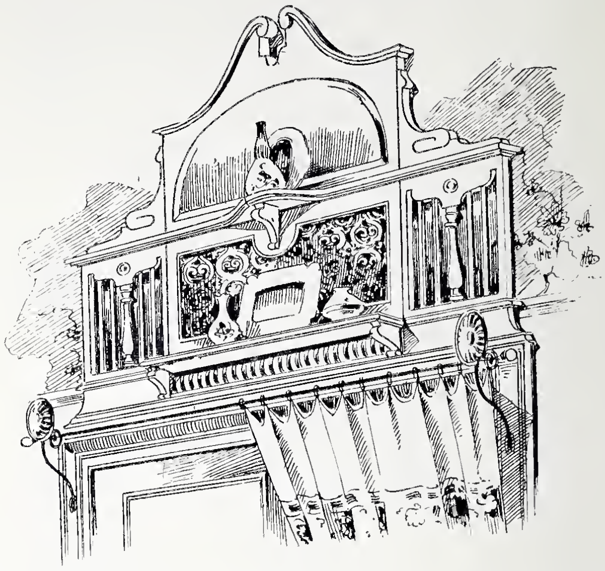


Fig. 11.

* * *

Corner fitments are to the fore among the products of the fanciful in modern furnishing, and no wonder. The marvel is that the corner was left in neglect, dust, and disgrace for so long. In some rooms, where the feeling of too much wall predominates, these pretty contrivances are really useful, and they need not be very costly. If the expense of hardwood be prohibitory, tinted, to harmonise with the woodwork of the room, they help to make a complete and pleasing picture. As will be observed, these recommendations are confined to fitments of a movable sort. Where the corner fitment is not advisable, the little upright cabinet, such as is sketched in Fig. 7, is still a favourite, and well it may be. Portable, and handy for music, china, and as a lock-up, it can never be out of place in any drawing-room or boudoir.

* * *

As to the table and chair in the accompanying illustration, Fig. 10, they are simply introduced as types of the easy-going line which now controls most fanciful furnishings. Some one has said, "Nature abhors a straight line, except in morals." That may certainly be applied just now to most of our designers and workers in wood. And it is encouraging to remember that this striving after the serpentine is an indication of a yearning after the beautiful. It is easier to make things straight than to shape them. Let us conclude, then, that the modern development of our craft has, in the midst of much that is "bitty" and all too fanciful, some hopeful features.

CHATS WITH OUR CARVERS

SOME MORE FRENCH DETAIL.

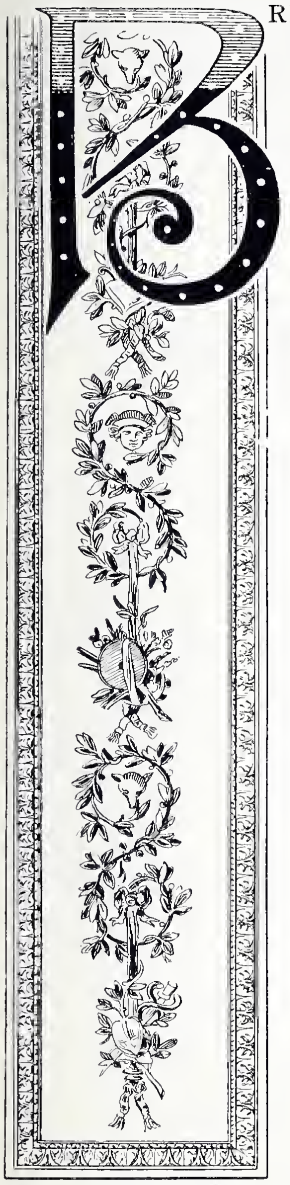


Fig. 1.

BRITISH craftsmen must strain every nerve to sustain the excellence of British work, for if preventive measures are not taken, and that soon, the influence of the worst phases of the Rococo will be as disastrous on our household furnishings as it was some sixty or seventy years ago. The windows of many furnishers have lately been marred by the presence of articles which can only be described as atrocious, being in accordance with no style, and possessing neither symmetry, proportion, nor beauty. The explanation of this is that some makers, who could no more specify the characteristics of the Louis Quinze than fly, are, nevertheless, fearlessly proceeding to manufacture furniture in what they fondly believe to be that style, being guided, or rather misguided, by as slight a knowledge of that mode as it would be possible to possess. The only thing that the cabinet maker who has the interests of his craft at heart can do, therefore, is to answer the demand for French--and unfortunately that demand is imperative just now—by producing the most correct renderings of the best and most commendable phases of the various styles in question, doing his best to avoid the introduction of the more debased eccentricities.

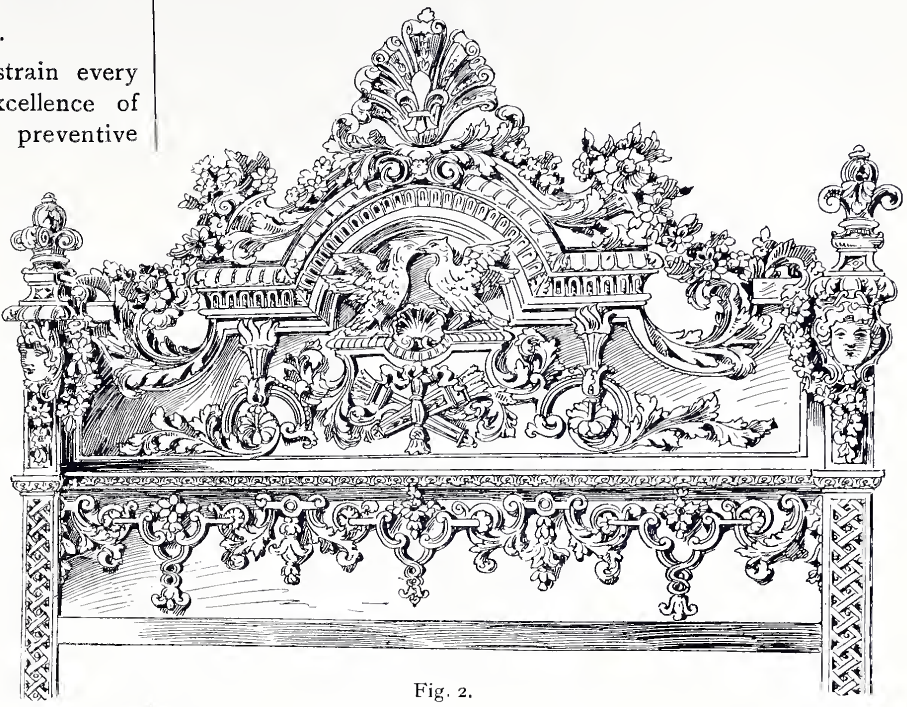


Fig. 2.

The studies reproduced herewith have been selected from the highest sources, and may be relied upon as being both authentic and characteristic. Figs. 1 and 4 are Louis Seize panels from Versailles, Fig. 2 is a portion of a chair back from Chenonceaux, and Fig. 3 is a Louis Quatorze panel from Nôtre Dame. It is curious how the term "arabesque" has become associated with such pieces of decoration as Figs. 1 and 4. As the reader is aware, Arab art carefully excluded all reproduction of the human figure, or portions of figures, and it seems unreasonable, therefore, that decorative designs—notably the works of Raphael in the Vatican—which teem with masques, figures, and animals of all descriptions, should take their name from a style which was so rigorous in its abstention from those features. "Grotesques" seems to be a more suitable appellation for such works, as it puts no limit to the designer's field of inspiration. A French writer has defined the words "arabesque" and "grotesque" as follows:—A grotesque is a scheme embodying figures created by the caprice of the painter, representing human forms, or natural objects, intermingled with chimerical ornaments. An arabesque may be described as a symmetrical composition, entirely original, which does *not* embrace figures, or portions of figures, in its composition. Notwithstanding this distinction, however, the term arabesque has been in general use for so long a time that is is doubtful whether its inapplicability to designs which include the figure will affect its continued usage.

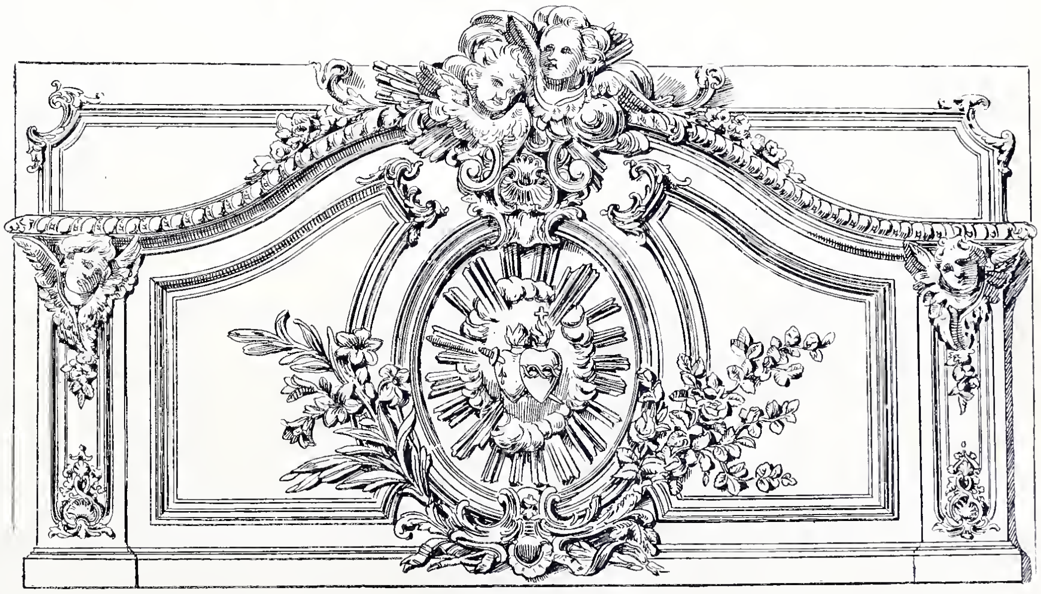


Fig. 3.

Figs. 2 and 3 may, perhaps, prove suggestive to cabinet makers who are including the production of wooden bedsteads in their category. Notwithstanding the present supremacy of the metallic article in the furnishing world, there is a certain demand just now for bedsteads of wood, and the lines of the two studies referred to are full of suggestion in that direction. The extraordinary contortions of the Louis Quinze may be accounted for by the fact that the great decorative medium of that period was gilt stucco-work, which for a time almost wholly superseded decorative painting, and, in the absence of colour, relied upon a play of light and shade for its effect. As has been well said, "Such being the aim of the style, exact symmetry in the parts was no longer essential, and accordingly, in the Louis Quatorze varieties, we for the first time occasionally find symmetry systematically avoided. This feature was gradually more and more elaborated, till it became essential in the Louis Quinze, and ultimately led to that debased yet popular style, the Rococo, in which symmetry, either in the balance of the whole or in the details of the parts, seems to have been quite out of place. It exhibits constant and peculiar combinations of the scroll and shell—the anthemion treated as a shell, and a small scroll, sometimes plain and sometimes clothed in acanthus foliations. All the other elements of the style are classical, such as we find them treated in the Cinque-Cento, with some slightly modified new varieties. The fiddle-shape combination of scrolls is, perhaps, a legacy of the ordinary Renaissance. The Louis Quinze (1715–74) does not much differ from the Louis Quatorze in its elements; but yet, from a certain manner of treatment, must be considered as distinct in a discrimination of styles. It differs in this, that the merely characteristic elements of the Louis Quatorze became paramount in the Louis Quinze; all its details, instead of coming direct from the Cinque-Cento or Renaissance, came immediately from the French schemes of the preceding reign; the divergence, therefore, from the original types became ever wider. In comparing good examples of these two styles we find that the broad acanthus foliations or featherings of the scroll in the Louis Quatorze have become very much elongated, approaching the flag or fleur-de-lis leaf and the palm branch in the Louis Quinze."

We have from time to time in our columns advocated the embodiment of decorative treatments of familiar objects wherever possible. This practice was followed largely by the artists of the Renaissance, and in the Louis Seize style one constantly meets with skilfully rendered amorous and pastoral trophies which are not only ornamental in themselves, but lend an additional interest to the objects so embellished. Figs. 1 and 4 illustrate the style of treatment to which we refer, and might easily be adapted and brought up to date by any decorative artist who possesses any amount of originality. Instead of the scales and other objects introduced to Fig. 4, groups of objects symbolical of musical, artistic, or literary pursuits might be successfully employed, according to the purposes of the apartment for whose ornamentation the scheme was intended. Not only are Figs. 1 and 4 suitable for being rendered in carving or composition, but they are also full of suggestion to the marquetry cutter or the painter.

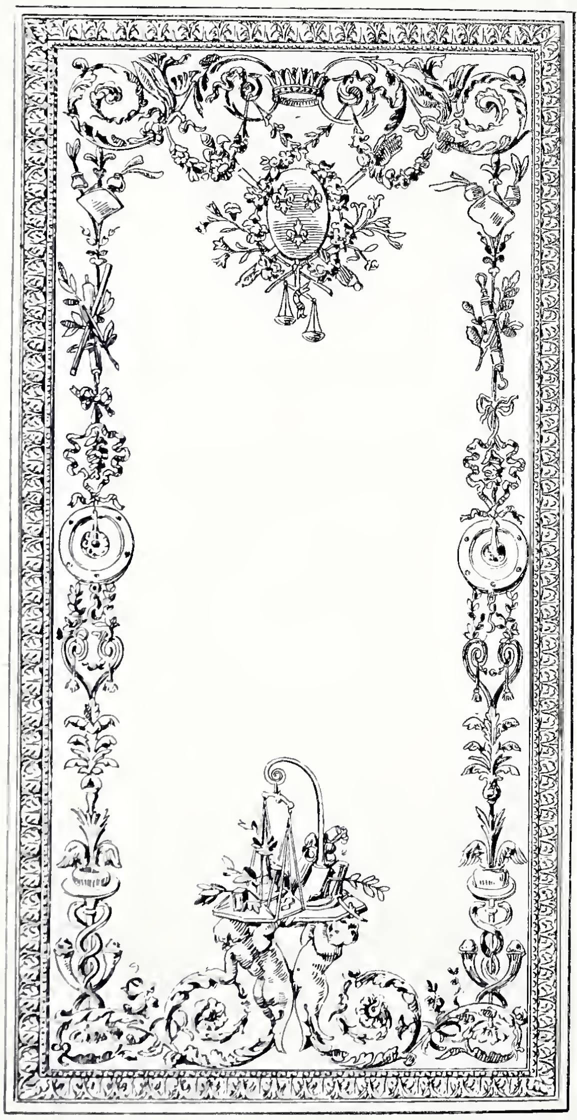


Fig. 4.

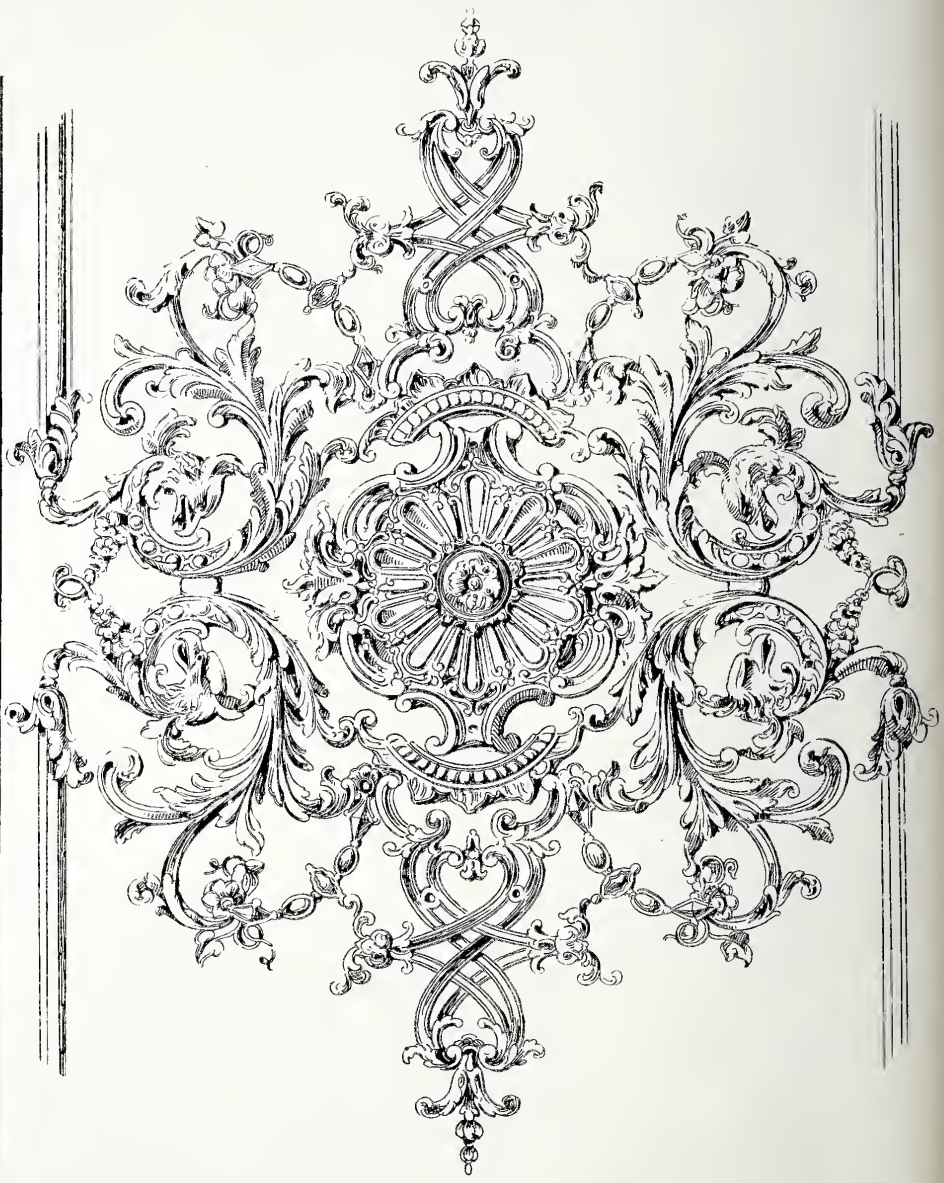


Fig. 5.

Studies for the Art Metal Worker.

SOME FRENCH WALL BRACKETS.

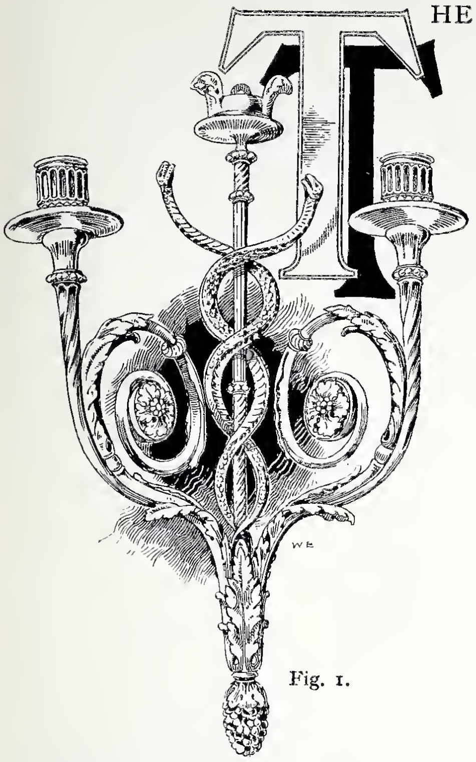


Fig. 1.

THE generally accepted rule now is that a room may be far more adequately illuminated by means of a sufficient number of brackets placed round the walls than it could by a central pendant gasalier or electrolier. By adopting the former arrangement light is evenly distributed, permitting of reading, writing, or other pursuits being followed with comfort in any portion of the apartment, a desirable consummation which cannot be attained where a single central light or collection of lights is employed. The successful development of electricity as a domestic illuminant has done much to make the adoption of the former, and preferable, system of lighting possible, and our art metal-workers are now putting forth every effort to produce fittings which shall be in accordance with the styles prevailing in the household furniture of the day.

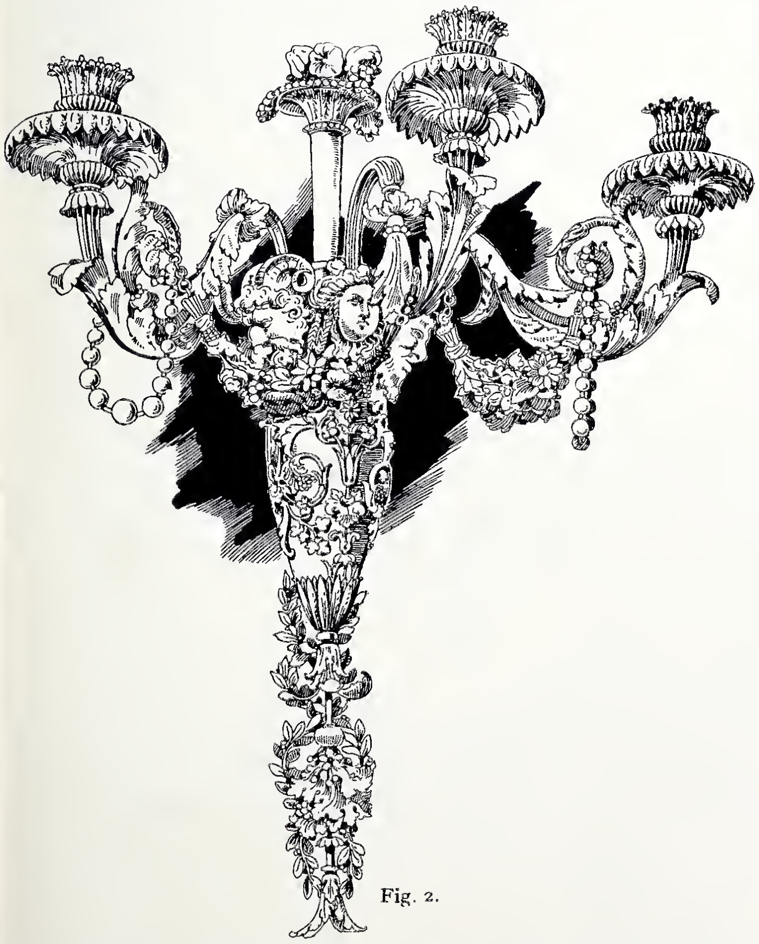


Fig. 2.

With a view to assisting those of our readers who are engaged in metal-working industries in their efforts to produce something worthy of their craft, we have selected one or two of choicest examples of old French work from the most reliable sources, and reproduce them herewith as characteristic studies. The name given to these fittings by the French,

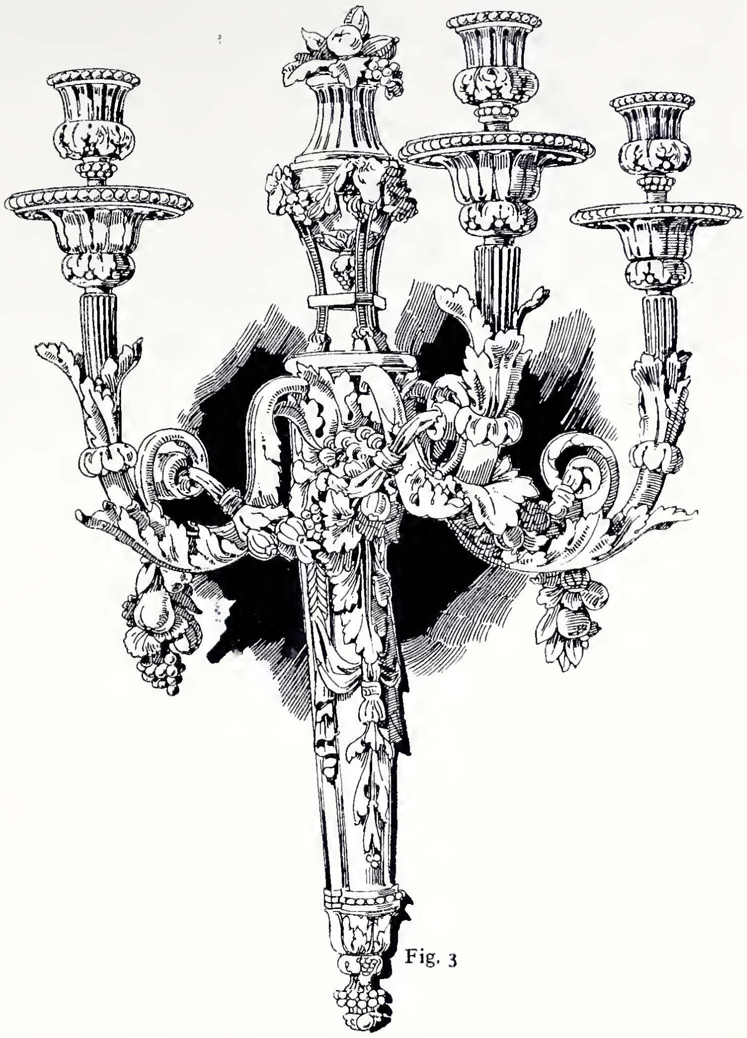


Fig. 3

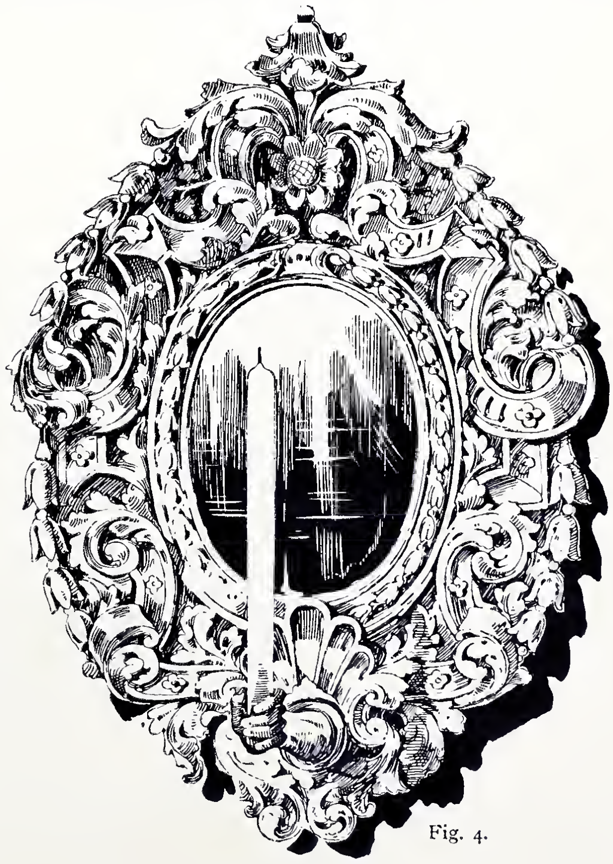


Fig. 4.

"bras-lumières" (arm lights), finds its origin in the fact that many of the earliest examples consisted of a human arm—not infrequently accompanied by a portion of the figure—projecting from the wall, the fist forming the socket in which to place the candle. Fig. 4 will give an idea of the class of thing to which we refer. As far as it is possible to discover, this form of bracket seems to have been first introduced about the fifteenth century, and even as early as that some remarkably elaborate creations of the kind were produced; mostly, of course, for the royal palaces and residences of the nobles of the period. The inventory of Crown property of the time of Louis XIV. mentions such articles by the dozen, and the prices paid for them were such as leave little wonder that the exchequers of the old French monarchs were so frequently in an impoverished condition. To quote a notable historian:—"The luxury of these things . . . became so general, that Louis XIV., by his declaration of December, 1689, and his edict of March, 1700, forbade their manufacture." Notwithstanding that edict, the period during which he reigned was the veritable epoch of ornaments belonging to this class.

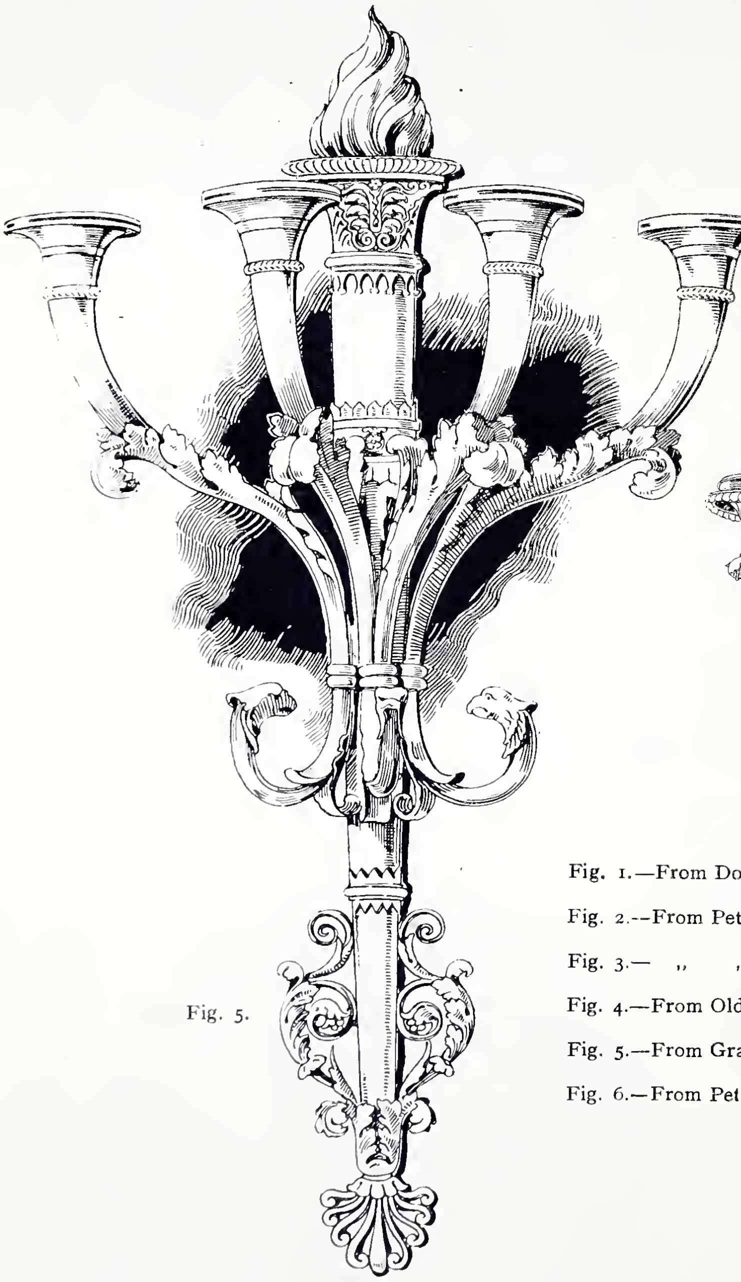


Fig. 5.

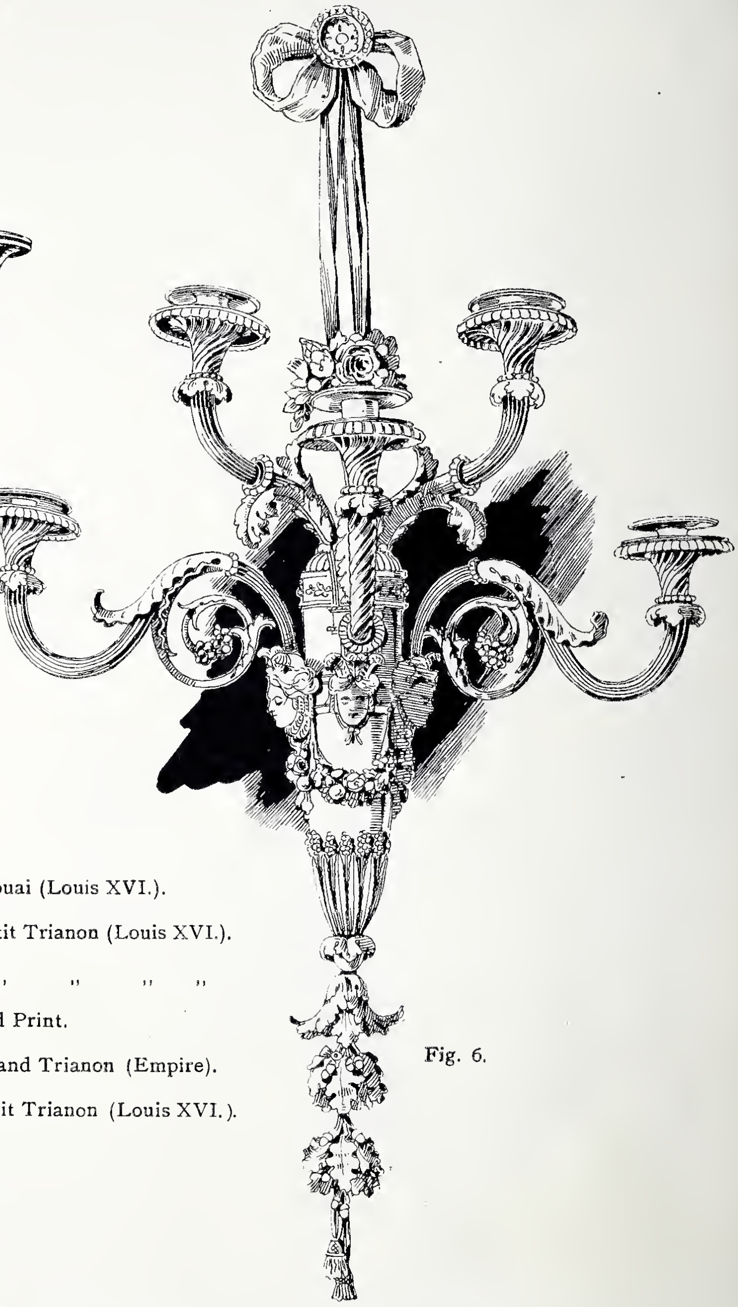


Fig. 6.

Fig. 1.—From Douai (Louis XVI.).

Fig. 2.—From Petit Trianon (Louis XVI.).

Fig. 3.— ,, ,, ,, ,, ,,

Fig. 4.—From Old Print.

Fig. 5.—From Grand Trianon (Empire).

Fig. 6.—From Petit Trianon (Louis XVI.).

It was during the latter half of the eighteenth century, however, that they attained their highest state of perfection, and became used in the greatest numbers. At a *fête* given by the French Consul at Cadiz, one hundred and twenty—seventy of crystal and the remainder in wrought-iron, were employed, and the most notable artists, including Meissonnier and Gouthière, devoted their energies to their fabrication. When marking the rare beauty of those we have illustrated, one cannot wonder that they were popular among such an artistic people as the French, and the enthusiastic collector who, not so long ago, gave 14,800 francs for a pair may be pardoned his extravagance.

It is to be feared that all these brackets, with the exception of Figs. 1 and 5, are elaborated to an extent which nowadays would only be possible in the execution of very special commissions. They are, however, so full of detail that, though not suitable for reproduction, they constitute fine lessons in the various styles to which they belong, showing how the old French masters of the metal-working handicrafts moulded and chased brass to their fancies. They are equally full of suggestion to the maker of gas-fittings as to the manufacturer of fittings for the electric light, and any designer working up brackets for to-day's trade on any of these lines may be confident that he is right as to style.

Fig. 4 is not of metal, but of wood, carved and gilded, and has been reproduced here rather as illustrating an early form of this class of thing than from any other reason. There is no reason, however, why something fresh might not be produced on similar lines.

Our Museum.

SOME SEVENTEENTH AND EIGHTEENTH CENTURY EXAMPLES.

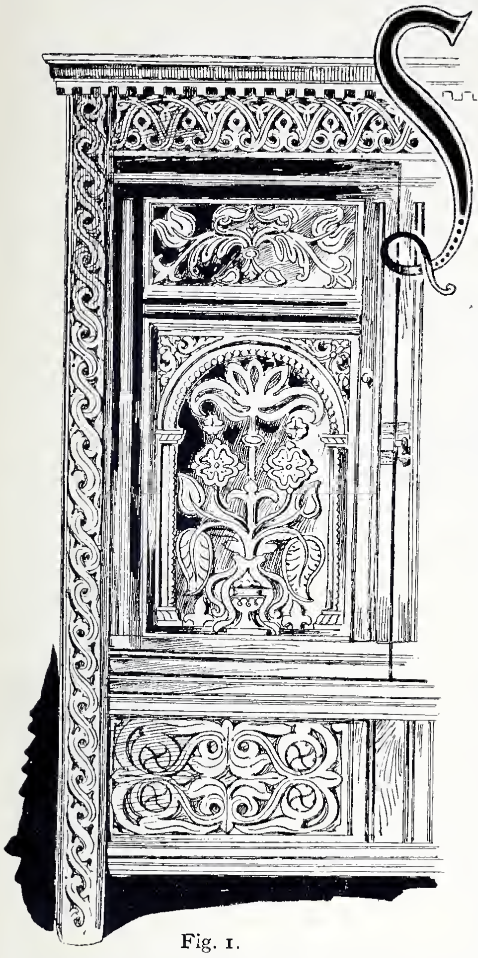


Fig. 1.

STURDY old English forms find a place in "Our Museum" on this occasion, and, for the nonce, French lines shall be banished from our consideration. With the existing rage for French work, and the ecstasies into which people go nowadays over Continental productions, one would almost be led to imagine that there was nothing to admire in the craftsmanship of the mother country, and that our only hope was to follow and copy the lines of the Louis XIV., XV., and XVI. artists at every possible opportunity. Truly it is time for the English designer, and craftsman too, to turn his eyes homewards, for a glance round the shop windows of the West End make it painfully clear that we are in danger of a repetition of the direful catastrophe which blighted our domestic furniture during the early part of this century. It has always been the pride of your curator to expatiate upon the excellences of our national productions, and the most efficacious antidote to pernicious effects of foreign influences is a careful study of our best home productions. But, if the truth must be told, the English cabinet maker is really at a great disadvantage when attempting to gain some idea as to the characteristics of the historic furniture of his own country, for, with the exception of South Kensington, where the collection is anything but representative, there is really no museum where cabinet work is accorded that place to which its importance entitles it. As a contrast to this, over the Channel the Frenchman has his Louvre, Versailles, the Trianons, Fontainebleau, and numerous chateaux where old furniture is stored up with jealous care, open to him, wherein he may read the history of his craft from the very articles themselves. As the workmen of our own land are not so fortunately situated, in "Our Museum" some attempt has been made to enable the English cabinet maker to acquire a knowledge of the past history of his trade by placing before him the best examples extant, for he must not overlook the fact that such a knowledge is absolutely essential to success. Objections have frequently been raised to the student devoting much attention to the study of old work on the score that by so doing he may probably be tempted to become a mere copyist. It must be admitted that such a temptation does exist, but it must be met and overcome.

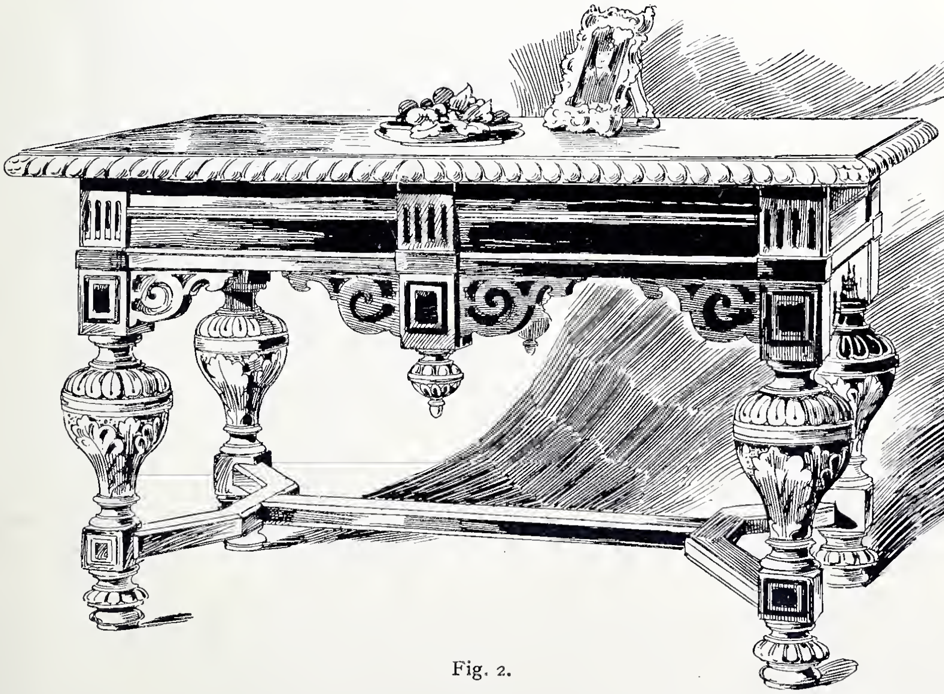


Fig. 2.

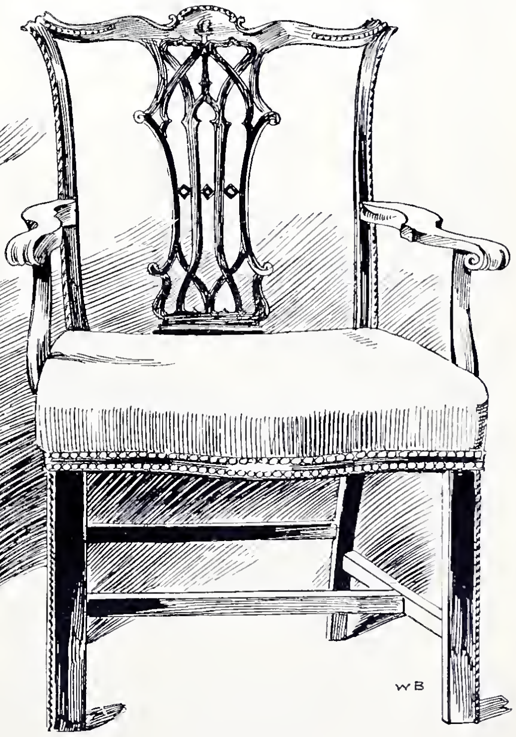
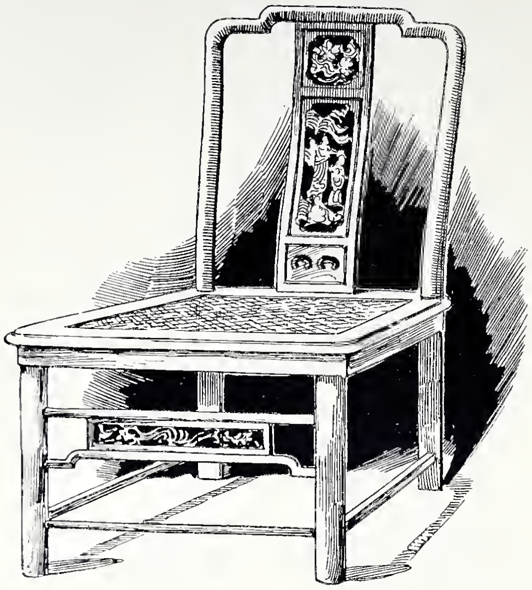


Fig 3.

While referring to that phase of the matter, I cannot do better than quote the words of Professor Herkomer, who, when recently lecturing to a number of students, urged his hearers above all things not to be afraid of looking at the past for fear of imitating it. There was, he said, no such thing as originality, and the man who in painting and sculpture was the most original was, in reality, the biggest thief. There was honour in stealing if it were properly done, and the old masters were in one sense most terrific thieves. They took forms freely from past work, and did not evolve a style of their own at once. Styles were limited, and could not be increased. Their first principle must be usefulness, and then they could add decoration, just as a man who built a house for himself to live in, first arranged for his wants before he took in hand the elevation. But designing must come right from the heart if it was to approach perfection, and it could not be forced; could not be done by the hour any more than musical composition; and this was the great curse of the present system, that the contractor was always driving to get all he could out of his workmen, and gave them no time to improve their work. He pitied the wood carvers who came down to see his carvings, and told him they felt they could do as well, but could not get the time to do their work properly. They must study past styles, so as to realise their tendency, and take what was good in old patterns, but not the awkwardness. And he recommended them not to confine themselves to one line of design, but to broaden out their lives by trying everything, and to be always drawing when they had the opportunity. But we must now turn to our examples.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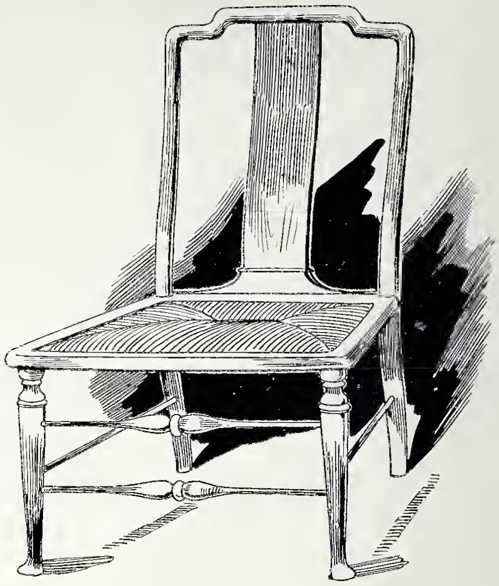
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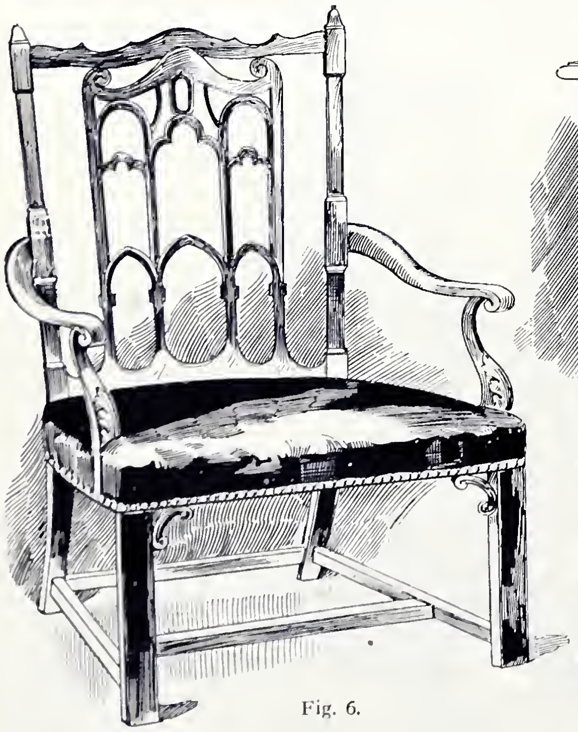
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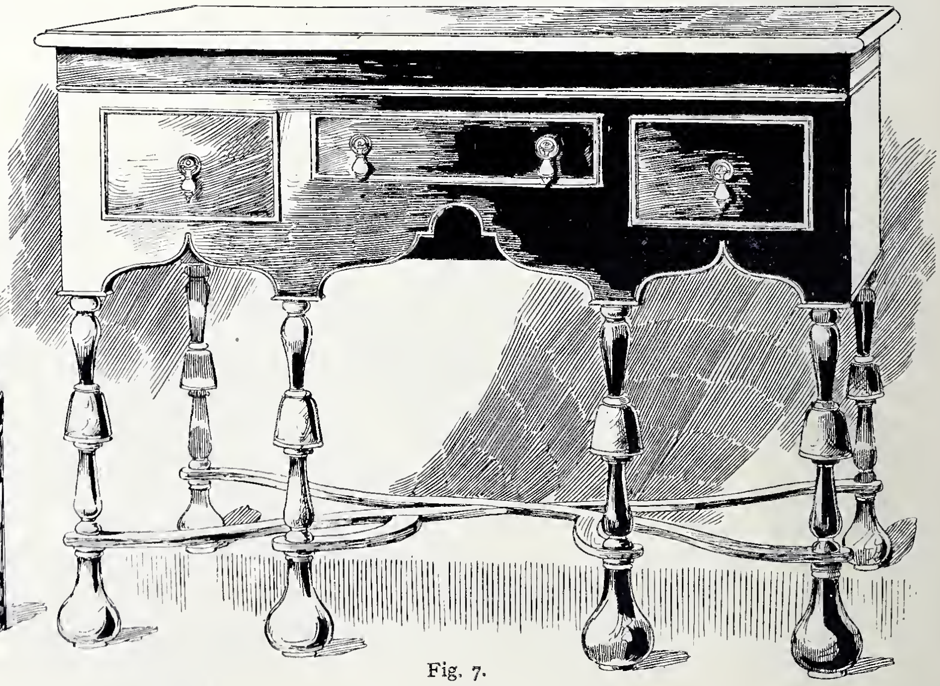
Fig. 7.

Figs. 1, 2, 3, and 7 are recent additions to the Exeter Museum, which I am enabled to present for the consideration of my visitors through the courtesy of Mr. F. G. Mansfield, of that city. The carved cupboard, Fig. 1, is an interesting specimen of seventeenth-century carving, and belongs to a school which is being much copied just now by various organisations instituted for the fostering and development of the handicrafts. On an article two or three hundred years old carving of such a character may be treasured and admired; but why carvers, nowadays, should take the trouble to reproduce similar schemes to this, in all their early crudeness, it is difficult to say. The only explanation one can offer is that they are comparatively easy for the novice to execute. The table, Fig. 2, is on well-known lines, but differs in many of its details from most of the bulbous-legged articles of its class to be seen about. It is certainly a handsome piece of furniture, maybe Flemish in origin, and is as admirable constructively as it is from a decorative point of view. The two Chippendale chairs, Figs. 3 and 6, need but little comment, and the curious table, Fig. 7, finds a place here rather on account of its quaintness than for any other reason. The turning of the legs is most original in its conception, though hardly to be commended. The underframing, however, is worth noting. Figs. 4 and 5 have been contributed by Mr. F. W. Phillips, of the Manor House, Hitchin, Herts., who writes with reference to them:—"Amongst the very interesting effects in the collection formed by the late Hon. Lewis Wingfield, which has been sold by Messrs. Christie, Manson, & Woods this month, was a set of Chinese chairs, of which I send you a sketch. They show clearly, specially in the shaping of the back, the Oriental origin of a distinct type of chair which is commonly supposed to have originated about the time of Queen Anne. I send for companion a sketch of a rush-seated chair in my own collection, and it will be seen at a glance how closely they correspond. The chairs in Mr. Wingfield's collection were made of rosewood, and had slabs of grey marble let into the backs; the seats were covered with a very fine cane matting. I have been both interested and astonished to note how largely the vagaries in the Louis Quinze and Chippendale furniture have their origin in Chinese art. The ball and claw foot, the pagoda top, the Oriental fretwork, and the 'rock and shell' ornaments, are all to be found in Chinese decorations centuries before their appearance in Europe." Mr. Phillips' comparison is an interesting one, and goes to still further exemplify the old adage that "there is nothing new under the sun."

Reviews of Trade Literature.

"THE HISTORY OF THE SEWING MACHINE."

IT would, of course, be impossible to confine a complete history of the rise and progress of the sewing machine within the limits of a brief pamphlet; that has not been attempted in the work under review. The object of Mr. Samuel J. Sewell in presenting "The Birth and Development of the Sewing Machine" to the public is to provide a short and popular treatise showing the various stages through which that popular piece of mechanism has passed in its development to the present time, and the idea has been well carried out. Several illustrations are introduced to elucidate the letterpress, and the subject is treated in a very readable manner. Publisher, Mr. E. W. Allen, 4, Ave Maria Lane, Paternoster Row, E.C.; price sixpence.

"THE HISTORY OF THE BAND SAW."

Mr. Samuel Worssam, C.E., whose name is not unknown to our readers, has favoured us with a copy of a pamphlet on the history of the band saw which has recently come from his pen. The progress and development of that important piece of wood-working machinery is followed from the time of its first introduction to the present day, the particulars having been acquired by the author through personal experience with the various types of band saws introduced, and an acquaintance with many of the inventors referred to in the work. Workmen who take an interest in the history of the tools they use would peruse this book with pleasure. The price is one shilling and sixpence, and Messrs. Emmott & Co., Lim., New Bridge Street, Strangeways, Manchester, are the publishers.

"THE PRACTICAL TECHNICAL INSTRUCTOR."

"The Practical Technical Instructor in Arts and Crafts, for the Young Student, Artisan and Amateur," is the title of a remarkably handy little book which has recently been brought out by Mr. William McQuhae, of Cockermouth. This work has been designed to supply "a long-felt want of a book useful and instructive to all classes of artisans, amateurs, and the public generally." It has been so arranged as to meet the wants of both professionals and amateurs, and, among other subjects, treats upon building, slating, plastering and cementing, carpentry, joinery, plumbing, painting, and kindred arts, gilding, French polishing, picture framing, mount cutting and picture cleaning, curling horsehair, hygiene, and other matters equally important.

❋ Art Lectures and Literature. ❋

MR. WALTER CRANE ON DECORATION.

THE Eighth Annual Convention of the Master House Painters' and Decorators' Association of the United States, recently held in St. Louis, was favoured by the presence of Mr. Walter Crane, who, during the course of an address, said:—

If I had to fill up a census paper, for instance, I should be proud to write myself down as a painter and decorator. As to the title of mastership, of course, to be master in anything we all know takes a lifetime. It takes as much energy, and skill, and thought, and ability, as any man can put into his work, and it is for his brothers and for the world in general to decide who is master. But certainly in this matter of painting and decorating, I have, I might say, taken the strongest interest for many years past, and I have done a considerable amount of practical work in decoration, and I think if any one looks at it from what we call the social and artistic side, and considers what decoration means in its higher sense, no one can possibly dispute its immense importance in its relation to life in all its aspects and all its surroundings. I think we are not always fully aware of the enormous interests of the surroundings of our daily life, and it makes a very great difference whether, for instance, the eye rests upon harmonious and beautiful colour and beautiful form, or whether the surroundings are dull, and ugly, and sordid. It makes all the difference, especially to the eye of a man engaged in any sense in artistic work, and for that reason you will find that artificers are not content with the ordinary sensibility to impressions of that kind, but they take infinite pains to cultivate it; they surround themselves with studies in their work, with as many beautiful objects and specimens of beautiful art as they can get together, and thus they stimulate that sense of beauty which we call in its practical results the artistic sense. Therefore, it is evident that a body of men devoted—keenly devoted—to the building up of the sense of beauty in ordinary life, men who are engaged in applying to the interior of our dwellings colour and decoration, surely fill the most important place in the social life. Now, I have been associated with a movement in the London trades, and trades who are united in their art. I think that anyone who considers this subject must feel that a very long time past, owing to our study in special directions, the tendency of the age has been generally towards forming specialties in different directions other than artists, or what we might call "all-round men." I think whatever advantages that system may have we have to pay for it in other ways, and, I think, a man who is kept to one particular kind of work is in danger of losing his perception, or limiting his perception, and failing in the appreciation of the work he ought to be doing. This is especially so in the arts of decoration and painting. They have become, to a great extent, separated from architecture, and separated from the work of the pictorial artists and the work of the sculptor; these things we consider separate matters, to be dealt with by specialists. Well, of course, in the pursuit of any art it seems to take all one's time to thoroughly understand it, but at the same time so long as one pursuit rests upon and illustrates another, I think a man does well not to concentrate his attention on one particular walk, but, by some study and some time spent in other ways, to realise a certain sense of unity and wholeness in the effect when his own work comes in and is used in connection with others. I think modern art suffers more from this separation among different artists than almost anything else, and we should try, I think, by all means to re-unite the scattered elements in so far as we can.

One way we had in attempting to repair this ignorance in regard to others' work on the part of different artists and craftsmen, was to form a guild in London which would include men of all crafts, painters and decorators, and designers of all kinds, and architects and workers of the various associated crafts and decorations, and models, and modelling and plaster work, and so on; and the object was to meet together once a month and have a subject for discussion or demonstration, and as jolly an evening as we could possibly decide; and the result of that has been very successful; the society is very flourishing. We have had very many interesting evenings in the way of discussion and demonstration. An arrangement is made for a man to illustrate his own work in the presence of own brethren who might not be familiar with that craft, for instance, and a great deal of interest was aroused in that way, and it keeps alive that general sense that all manner of men working in the arts are actually brothers. Then, another thing that stands in our way in these matters, I think, has been the severance of the handicrafts and the artist to a great extent; but we now trust to making careful designs on paper for everything, and getting them executed by other men who may have no designing power at all. The designer himself, perhaps, may not know much about the material for which he is designing. I think many of our failures are owing very largely to these difficulties. Of course, it can easily be explained in the enormous development of industry, and the enormous increase of commercial production, necessitating cheapness in that production, and so developing the labour and introducing machinery which makes machine labour, &c. Well, that, of course, is tending to separate the artists and the workmen very much; but still apart from commerce and commercial considerations, we look at our work in an artistic way and desire to forward it in that direction. We must, of course, make a good many sacrifices, and, I think, so far as we can unite these important elements, we shall go a long way towards producing better and more satisfactory work. It seems to me, in arts, perhaps in all labours, it is very difficult to say that the work of one man is of more importance than another, since none could exist by itself. We know that in a drama, for instance, the success of the play depends very considerably upon the perfection with which the work of some insignificant part is performed, and which may turn the play one way or the other; therefore, in considering the different elements and tributaries which go to make up a great artistic whole, we can afford to despise no single labourer, no matter how humble may be his attribute. In arts also we cannot lay too much stress upon the importance of time, and thought, and labour, and cultivation, and all those things which may be said to help in the production of an artist over his natural gift; and if we consider these things—and so far, after all, how limited a number the world possesses of these things—I cannot help feeling that we should work towards a future where we should get a more real equality among men, that all who desire to pursue the matter and do justice to their talents should have every available means of doing so, equally with any other of his brethren. At present, of course, the pressure of the economic conditions is very great, and we are all, more or less, compelled to abide to it; at the same time the world sees great changes, and I think, the enormous changes in the last few years, in invention and production in all ways, shows the world is advancing to a state which, perhaps, few of us realise at present. I suppose men are divided largely into those who are looking to the future, and those who look to the past. I think we must look forward to the time when our institutions must be much higher developed than at present. For instance, I can see it quite possible that a democratic system shall exist upon a system of living of all of its citizens down to the humblest for the useful work of the community. I think that is, in principle, a perfectly fair and reasonable matter, but we all know that things do not work out that way at present. Well, as to the maintenance of the standard of work, &c., I suppose now things have altered a great deal in these days, and the old methods go out of use. They are constantly being dislocated by new inventions, but I often think that the old way of working in the painter's workshop, for instance—a painter is a painter and nothing could come amiss to him, and he could paint a wall or the hem of a garment—was good, but that is changed now. But in considering the method, the respectable thing was for a boy to go into the workshop and learn to grind the colours, and familiarise himself with every process and material used in the workshop by the master; and when he came to the master, of course, it gave him command of the material and all the details which, obviously, cannot be obtained in any other way. I cannot help feeling that the school system of teaching art is in many ways a poor substitute for the older one of master and apprentice. I am not quite aware how far in the work of painting and decorating in the ordinary sense—how far the old system of apprenticeship still continues in this country, but it seems to me no better way has ever been devised.

TEXTILE PATTERNS AND DESIGNING.*

Textile fabrics play so important a part in the furnishing and decoration of the house that we feel sure our readers will peruse with interest the following lecture by Mr. Paul Schulz Conservator of the Royal Textile Museum, and Lecturer on design at the Royal Weaving School at Crefeld, Rhenish Prussia, recently delivered at the Nicholson Institute, Leek. The lecture was illustrated by numerous and important examples of textile fabrics and designs from South Kensington Museum and other sources, and also by lantern slides.

The lecturer said: Of late years the attention directed to matters appertaining to art and industry has been largely bestowed upon that branch of industry which more particularly provides for the comfort and adornment of the human body, and which has also contributed in no slight degree to the prosperity of many towns and countries. I mean textile industry.

Since the time when we began to make use of the old patterns left to us by bye-gone generations, in many places collections have been compiled of the most important examples of early textile industry, comprising materials from the earliest times—woven stuffs, needlework, &c.—which offer to manufacturers and designers an inexhaustible mine of suggestions and motives for their compositions.

It is not my purpose to read a lecture upon the history and development of art and industry; my particular object is to give a very general summary of the evolution of textile design from the earliest times, and to show how many interesting details can be supplied by such an apparently insignificant subject as that of woven designs. The expression generally applied by people to these fragments of ancient materials is "old rags."

With regard to the period at which our investigations should commence, it might be considered that the art of usefully applying such perishable material as the fragments of flax, the wool of sheep, and the fine thread spun by the silk-worm, dates from no very distant time; but this is a great mistake.

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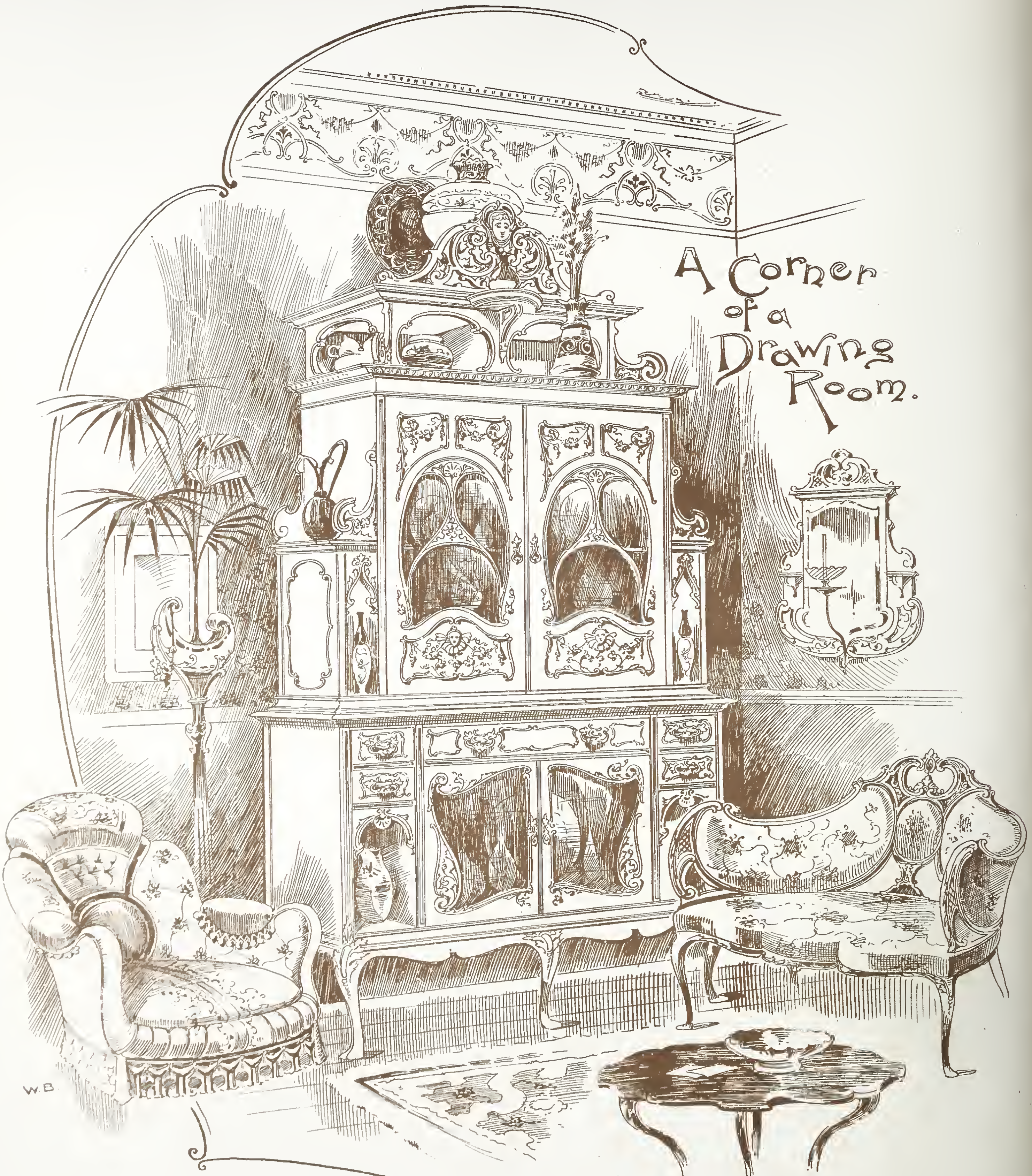
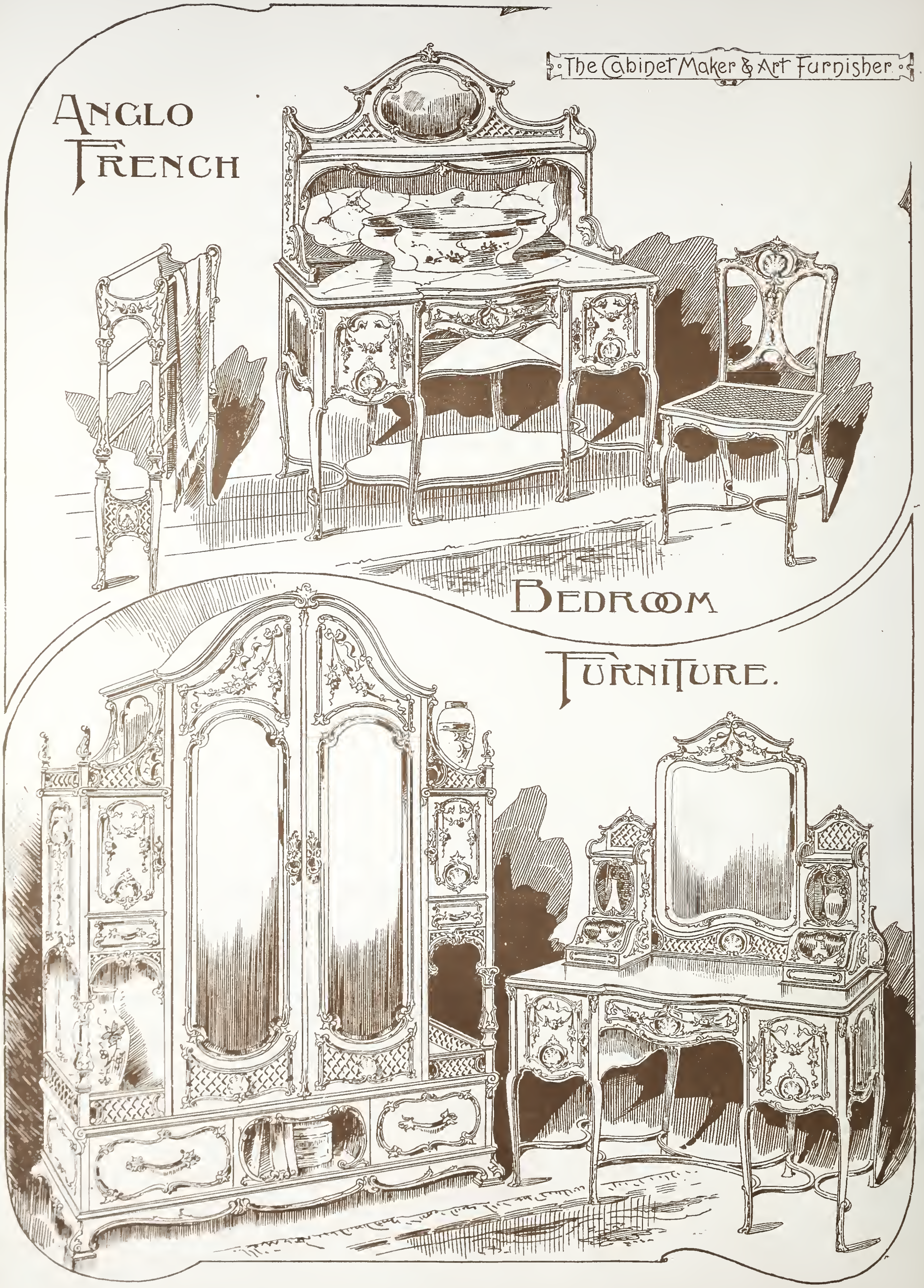
*From the *Textile Mercury*.

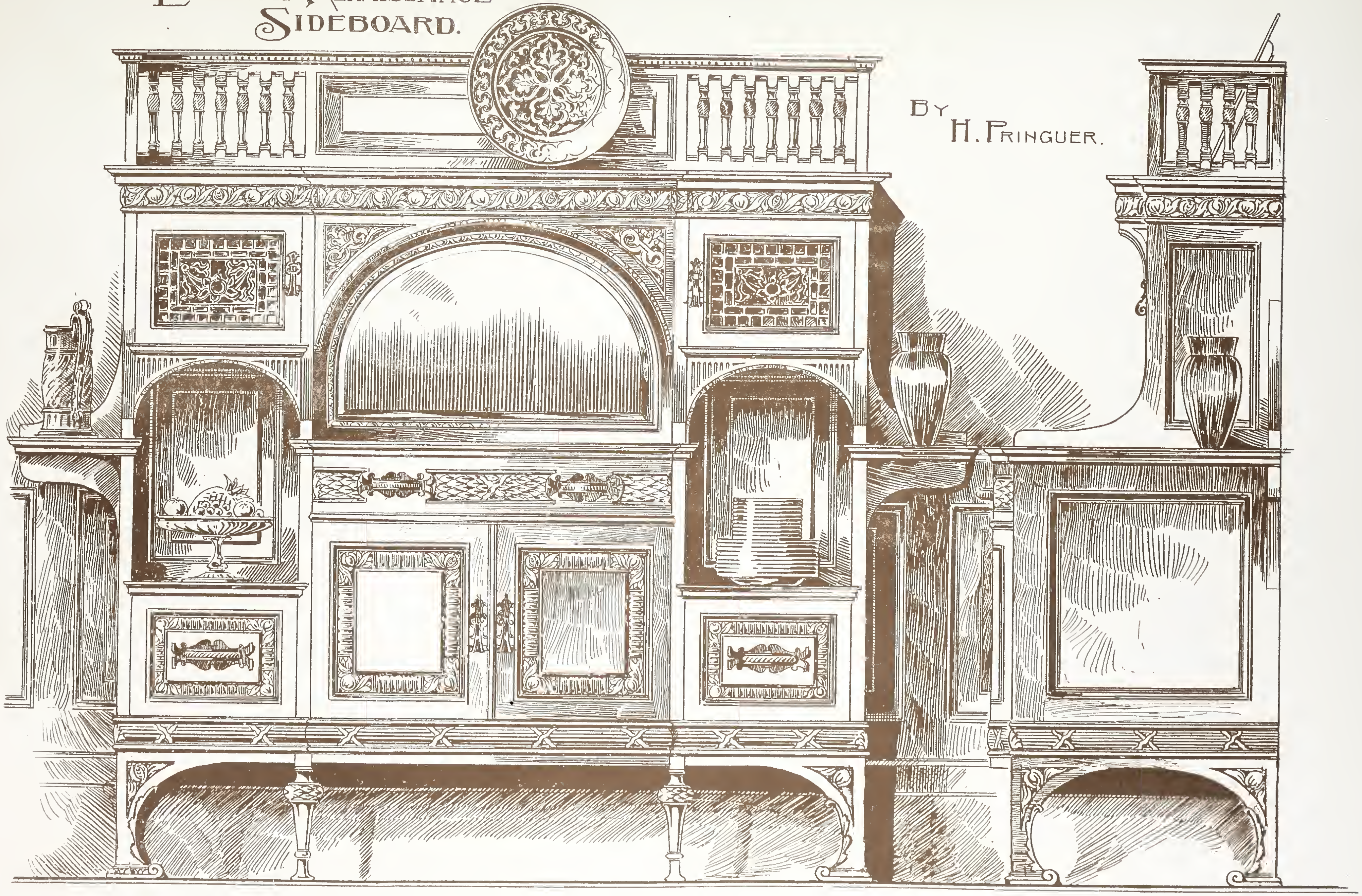


A Corner of a Drawing Room.

ANGLO FRENCH BEDROOM FURNITURE.



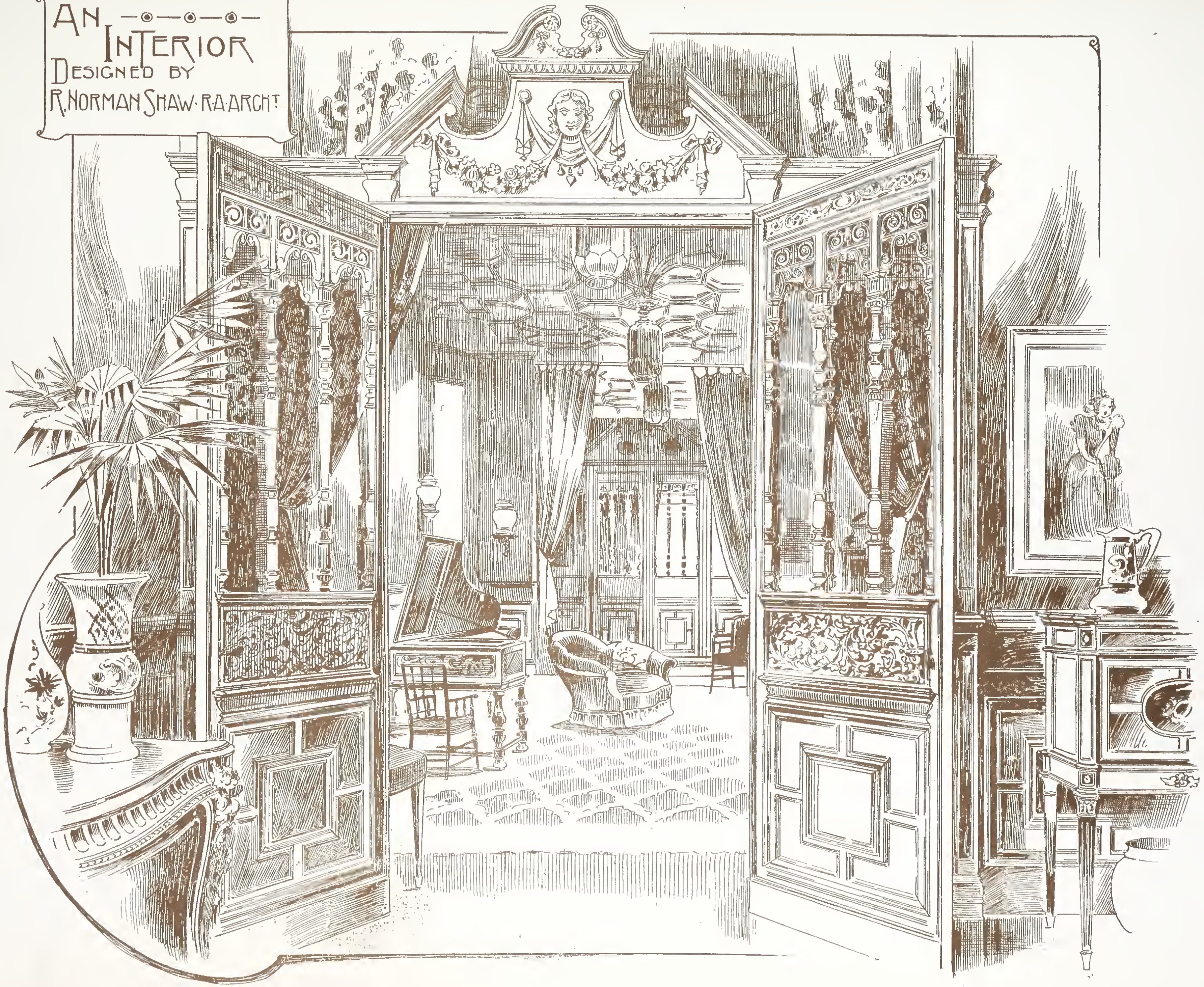
AN ENGLISH RENAISSANCE SIDEBOARD.



BY H. PRINGUER.

AN INTERIOR

DESIGNED BY
R. NORMAN SHAW · R.A. ARCHT.



We should be wrong in dating the birth of the textile industry at that time when our forefathers lay on their bear-skins on either side of the Rhine, that is to say, at the commencement of the Christian era. We should be equally in error if we placed this period merely 1000 years back, to the time when Greek art was not yet spoken of, much less European culture. We can with confidence go back still 3000 years, that is, in all, 6000 years from the present time. Monuments of this early period prove to us that even then there was a culture in ancient Egypt which did not exclude the existence of a textile industry; on the contrary, its existence may be proved with almost certainty. About the year 4000 B.C., King Mena is said to have reigned over Egypt. He was accused by his successor of having enervated his people by excessive luxury. He was cursed by the priests (who also may be taken as a token of civilisation), and this curse was engraved upon a square stone. The author "Ebers" informs us how King Teta's mother occupied herself with the study of physic, and concocted a lotion to make the hair grow. Now I think I may fairly conclude that the race of people who were in need of some means to make the hair grow more freely than in the natural condition, would not have neglected the protection and adornment of the other parts of the body; hence the existence of textile industry may easily be inferred.

No remains of stuffs from this period are extant, but the paintings in the Pyramids show the Egyptians dressed in gowns striped with the primary colours, blue, red, and yellow. Besides this, little designs have been found, which are evidently reproductions of woven patterns. There are little drawings of geometrical construction, repetitions of the figure 8, combinations of lotus flowers, &c. There are also other motives in the designs, from which we may conclude that they were applied to clerical vestures.

In a series of centuries we find the forms of certain animals, plants, &c., which were deemed sacred to religious service were used symbolically for the designs for clerical vestments and antipendiums. Hence it is probable that the Egyptians likewise used the forms of their holy animals and plants. This was particularly the case with the Assyrians, and the paintings of this race were very much like those of the Egyptians. I might, therefore, name some of the principal types which form the bases of Egyptian ornament, rich and varied as it is; ornament which is found as well on the temples of their gods, and on the palaces of their kings, as on the simplest articles of use. First, there are the buds and flowers of the lotus and papyrus plants, which were the symbol of the nourishment of the body and mind; then there is the dung beetle or "scarabeus." This insect, of a bright blue colour, has the remarkable habit of laying his eggs into excrement with which it envelops the egg, forming a little ball. The beetle draws this ball after it with its hind legs until the surface hardens. The ball, containing the embryo of a new life, which the heat of the sun will awaken, was to the Egyptians symbolical of the globe out of which new life is likewise for ever developing, and of the minuteness of the Creator's work. The ancient Egyptians being sun worshippers, their most sacred figure was the disc of the sun mounting the sky on eagle wings. The Urans serpent was the symbol of sovereignty, commanding over life and death, since the bite of this creature meant instant death. Besides these, many animals were sacred. The bull, for instance, named Apis, which was the symbol of the god Osiris. The annual feast of Apis had reference to the annual inundation of the Nile. Cats, numerous mummied specimens of which have been found in the tombs, were holy, and anybody who killed a cat was drowned.

Another ancient state possessing culture was that of Assyria. The territory between the great rivers Euphrates and Tigris was in early times the home of extensive industrial art. The Bible mentions the magnificence of old Babylon. Its circumference is said to have been about 40—45 miles. The mythical tower of Babel and the hanging gardens of Semiramis acquaint us of the fact of extensive buildings in those times.

In the ruins of great Assyrian buildings were found plates made of alabaster, which were used for covering the walls. The prowess of the kings was chiselled into these plates, being represented figuratively and with great vigour. They give us plenty of clues to a textile industry: thus we are able to ascertain perfectly well the manner in which the Assyrians made patterns for dresses, carpets, and antipendiums. On these plates the Assyrians are represented as being dressed in long loose gowns with fringes, and embroidered to represent beasts fighting, fantastic forms of animals, bodies of lions with human heads and wings, human bodies with wings and birds' heads.

Amongst these we see borders with stars, strings of roses, zigzag lines, winding curves, "Meandrian" lines, palmettos, and here also the disc of the sun with wings, the symbol of Assyrian sun-worship. A very characteristic ornament was the Holy Tree, the tree of life, which bears fruit like pomegranates.

The pomegranate plays a large part in the symbolism of many religions as well as in the Christian religion. In ancient times it was the symbol of love. Jupiter makes the bridal Juno taste of the pomegranate. Leah wanted to buy the love of Jacob, who loved Rachel better than her, with love-apples, the smell of which animates love. Pluto obtained power over Persephone when she had eaten of the pomegranate. And lastly, the apple was a symbol of the generative power of nature, and was the forbidden fruit of Paradise.

The Bible makes mention of weavings of an Assyrian character. Moses says of the makers of the ten large tapestries of the tabernacle, which were ornamented with Cherubim, "Them hath God filled with wisdom of heart to work all manner of work of the engraver, and of the cunning workmen, and of the embroiderer in blue and in purple and in fine linen, and of the weaver." Exodus xxxv. 35.

About the official dress made for Aaron, Moses says, "And they did beat the gold into thin plates, and cut it into wires, to work it in the blue, and in the purple, and in the scarlet, and in the fine linen with cunning work. And they made upon the hems of the robe pomegranates of blue, and purple, and scarlet, and twined linen." Exodus xxxix. 3, 24.

A drawing shows us a piece of the dress of an Assyrian king when sitting upon his throne. In the circles surrounded with palmettos and pomegranates, the tree of life is seen standing, above which is the disc of the sun with eagle wings. The figures are kings and priests, and those with wings are cherubim with human and eagle heads. The lions with wings probably represent subordinate gods. The narrow borders are ornamented with pomegranates and roses.

The repeated use of pomegranates and cherubim on the materials for the tabernacle authorises us to conclude that the weavers of them learned their knowledge in the colleges for the priests at Nineveh.

A third great state of ancient culture in the far east of Asia is China. This empire has an important connection with the textile industry, being the native country of the most precious material for weaving, that is, silk. In the year 2698 B.C., the consort of King Hoangti, named Louitsen, is said to have invented the rearing of silk-worms, and the weaving of their threads. The strict custom of destroying with fire the dresses of the dead accounts for the fact that few or no remnants of old Chinese textile productions are preserved. Notwithstanding this, we are able to draw conclusions from modern drawings as to those of times long gone by.

A great characteristic of the Chinese is their adherence to ancient customs and a surprising power of resistance to foreign influences. In consequence of this characteristic, the civilisation of the Chinese empire, no wise inferior to that of Egypt considering its age, was able to preserve its originality for more than 5000 years. Even at the present time a few laws and state regulations are in existence which are said to have been originated by the half-mythical Emperor Tutri, who lived in the year 3460, and who is believed to have invented the Chinese alphabet. The Chinese have developed this conservative characteristic: in all conditions of life they have remained true to their forms of art. With regard to art, the Chinese are neither progressing nor falling back. Their designs, which are geometrically composed, are most effective. They have no talent for a symmetrical distribution of forms on a flat surface. But this is atoned for by their instinctive appreciation of harmony in colour, which is peculiar to all Eastern nations. They employ objects of all possible kinds, such as clouds, the waves of the sea, groups of rocks, shells, vases, &c., and all the flora. The lotus flower of the Egyptians is often used, as is also the peony, the symbol of the sky and the earth, deriving from the former perfume, and from the latter brilliancy.

The Chinese have also a great variety of geometrical and line designs, among which the "Meandrian" again occurs.

We also find a number of fantastically shaped animals, of which the dragon is a frequent figure, a marvellous creature with the head of a chameleon, the horns of a stag, the claws of an eagle, and the tail of a serpent. This dragon is the symbol of supreme wisdom. Its empire is all space above the mountain tops among the clouds and also in the underground depths, in the air and in the water. The dragon is the martial device of the Emperor and of the senior princes, possessing in this case five toes. The dragon of the junior princes, not being so important, has four toes, and that of the Mandarins only three. The device of the Empress is the Phœnix, a bird with a peacock's tail, and a head covered with protuberances. It symbolises a long and happy life.

The Chinese horse or "Khilin" has the body of a stag, the horns and tail of an ox, and horse's hoofs. This marvellous creature appears in Assyrian Art as an unicorn, and it may be traced up to the 13th and 14th centuries. Lastly may be mentioned the Chinese lion or dog named Fo. All these fabulous animals, together with specimens of the vegetable kingdom and some very elaborate line compositions, form the elements of the extraordinary designs which the Chinese make use of in the decoration of their stuffs.

After considering the textile industry of the three oldest civilised nations in Asia and Africa, we turn to Europe, and give our attention to the nation which laid the foundation of European culture, that is, the Greek nation. We shall surely find it of interest to learn what industrial productions were the result of a genius which was able to produce buildings and sculpture of such classic beauty that they are even now models for modern works of art. The excavations near Hissarlik prove that the oldest Greek decorations were composed of the simplest line drawings, imitations of branches, shells, birds, fishes, and quadrupeds. The remainder of the old Grecian ware was decorated with winding curves, zigzags, strings of pearl, and lastly the "Meandrian." This ornament seems to be a natural instinct in the human race.

Until 1879 we are only able to draw conclusions as to the designs on Grecian stuffs from the decoration of old buildings and old potsherds.

Grecian authors give a good deal of imformation upon the designs on weavings. Excavations made in South Russia have confirmed the supposition that no branch of industry or art has its own decorations, but that the dominant style belongs to them all.

Amongst the articles found in the tombs, detailed and illustrated in the *Compte-vendue de la commission Archeologique à St. Petersbourg*, in the year 1881, there were a number of fabrics. Their age is denoted positively by inscriptions. One of the weavings belonged to a woman of the 4th century B.C. They are for the most part made of wool, coloured violet, and embroidered with white, yellow, red, green, and black threads to represent an Amazon on horseback, with a greenish "Chiton" waving a spear in her right hand. Another part of the same dress shows yellow plants with flowers formed like chalices and green fruit.

From the tomb of a warrior buried at the same period, a great cover, which was laid over the sarcophagus, was taken.

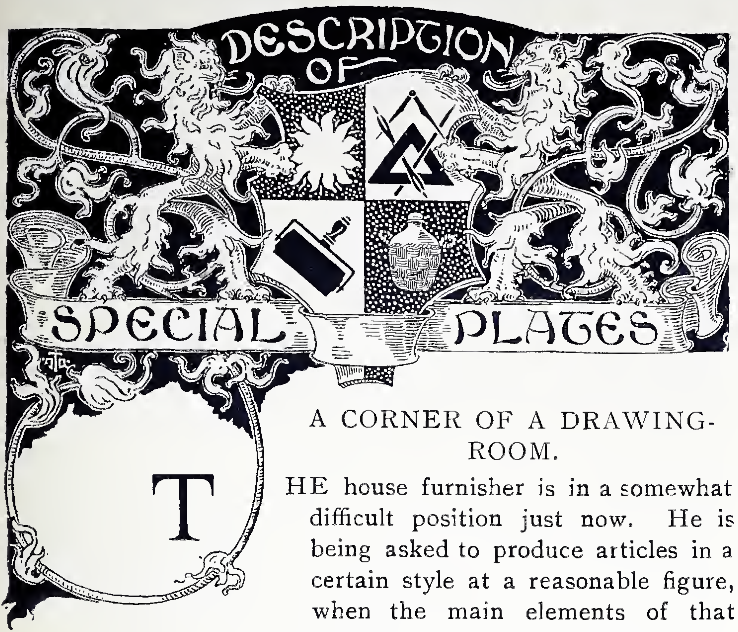
The cover is about four yards square. It is composed of three strips of material woven from wool and sewn together lengthwise and painted with ornaments and figures. The figures are formed by the colour of the material, the spaces between them being painted black. The stripes were painted with alternate mythological scenes and ornament. This cover proved to be a Greek production, from the numerous inscriptions upon it in the Grecian language. The name "Jocatta" shows that scenes from the legend of Ædipus were being represented. The names "Phaidra" and "Eulimene," close by two women in violent motion, point to the wrestling combat of "Peteus" with "Thetis." The Goddess Athene armed with the protective Ægis, and a victor returning from a chariot race, are also depicted on this cover. Another little piece of woollen material, almost transparent, was found in a tomb dating five centuries B.C. It is decorated with zigzags and points, large crosses, "Meandrian" lines, and similar motives. In the same tomb which contained the large cover was also found a piece of woollen material, which was extraordinarily thin. One side of the fabric is bound with satin and the other with reps. This piece of stuff proves the great perfection of the Grecian textile industry. The patterns are woven upon a cherry-brown coloured ground in tapestry style. The design represents a series of five ducks with raised wings and heads, alternately turned to right and left. A beautiful dark green, whose brightness is very well preserved, is seen on the heads and necks.

Other different fragments were found in the same place: for instance, a piece of gold thread embroidery representing garlands of flowers and ivy leaves; also a piece of whitish woollen material with a surface similar to that of modern velvet; and lastly a small remnant of yellow-coloured silk stuft with a lozenge-shaped design.

As these preserved fragments of the ancient Greek weavers' craft are of the greatest value to inquirers, so numerous literary references convince us of the cleverness of the Greek figure weavers. Their productions were worthy of a place by the side of their other artistic productions, being of a high degree of merit.

It is impossible to quote all the relative passages, but it may be sufficient to mention one of them (see F. Fishback, "Geschichte der Textil Kunst"). Ovid in his metamorphosis of Arachne says: "It was a pleasure to observe Arachne winding the wool and curling and twisting it into fine thread. She contended with Pallas Athene in a trial of their skill in weaving. Each put her loom in a separate place and stretched the fine threads thereon. The combatants hasten to their work, having first girded their robes about their bosoms. They ply their deft hands, and their facile brains encourage the work. Pallas weaves the castle of the Cecrops standing on the rock of Mars and of the quarrel concerning the name of the country."

(To be continued).



DESCRIPTION OF SPECIAL PLATES

A CORNER OF A DRAWING-ROOM.

THE house furnisher is in a somewhat difficult position just now. He is being asked to produce articles in a certain style at a reasonable figure, when the main elements of that particular style are altogether antagonistic to inexpensive production. Louis Quinze chair frames, properly made, are among the most difficult the chair-maker could undertake, and it stands to reason that they cannot be turned out as "cutting lines." With the cabinet work in the same mode it is just the same. The bulbous and tortuous serpentine fronts, with a complete absence of anything approaching a straight line, can only be successfully produced by workmen of skill and experience, and even in such hands their manufacture is an expensive matter. The only thing to do, therefore, is to make a compromise. Where inexpensive Louis XV. articles are demanded, carcase work of ordinary construction must be dressed up with carving, or composition ornaments, embodying as many characteristics of the style as possible. The cabinet figured in the "Corner of a Drawing-room" has been designed somewhat on the foregoing principles, and is fairly indicative of the style of thing which is finding favour in West-End showrooms at this time. There is nothing about it which requires comment or explanation, as there would be no technical difficulties in the way of its manufacture. The chair and settee are in keeping with the cabinet, and if upholstered in well-selected materials would form attractive additions to the furnisher's stock.

AN INTERIOR.

By Mr. R. Norman Shaw, R.A.

In the opinion of architects generally, the furnisher should be guided in the style he adopts for his productions by the modes prevailing in the architecture of the day. That there is a certain measure of truth in that principle one would not for a moment wish to deny, although we cannot go so far as some members of "the profession" who insist that the architect should be absolute dictator in matters of decoration and furniture. However, be that as it may, the cabinet maker may learn much by carefully following the work of the leading lights of the architectural profession, and especially the work of those who devote their attention equally to interior as to exterior embellishment. Among the latter, Mr. R. Norman Shaw, R.A., architect, stands in the front rank, and his work is invariably characterised by a knowledge of style and mastery of form which place the designs which come from his pencil among the most notable of our time.

The idea embodied in the pair of folding doors, designed for a West-End mansion, which we illustrate, gives an opportunity for the arrangement of a most successful decorative scheme, in which woodwork and choice textiles could be shown to their best advantage. The style adopted is the "François Premier"—or French Renaissance—and Mr. Shaw certainly sets a good example in selecting one of the brightest epochs of French art from which to draw his inspiration, instead of one of the most debased.

ORIGINAL DESIGN FOR A SIDEBOARD.

By Henry Pringuer.

The sideboard appearing as one of our centre plates evinces some originality of design in the structural formation and general character of the woodwork. It is specially adapted to fulfil all the conditions essentially associated with such an article of domestic furniture. The space provided for the temporary reception of the accessories of the dining-table during meals is both commodious and conveniently situated. The arrangement of the side recess accommodation at a lower level than the centre part of the article is in some respects more advantageous than the ordinary style of sideboard top. A methodical and distinct classification of the various articles of crockery ware comprised in a dinner service is thus rendered practicable, by reason of which the possibility of embarrassment or confusion while waiting at table would be diminished. The enrichment of the chief mouldings and door panellings is characterised by an appropriate and refined simplicity of character in pleasing harmony with the uses of the sideboard. The deep spindle gallery which crowns the design suggests a novel departure from the pedimental form of the backboard usually adopted. The door and drawer handles are intended to be of ironwork, the latter consisting of projecting fixtures as indicated, instead of the usual drop-handle in common use. The leaded framework of the stained glass door would be greatly enhanced if copper bronzed, thereby affording an effective relief to the sombre character of the dark mahogany or American walnut hue of the surrounding woodwork.

BEDROOM FURNITURE IN THE ANGLO-FRENCH STYLE.

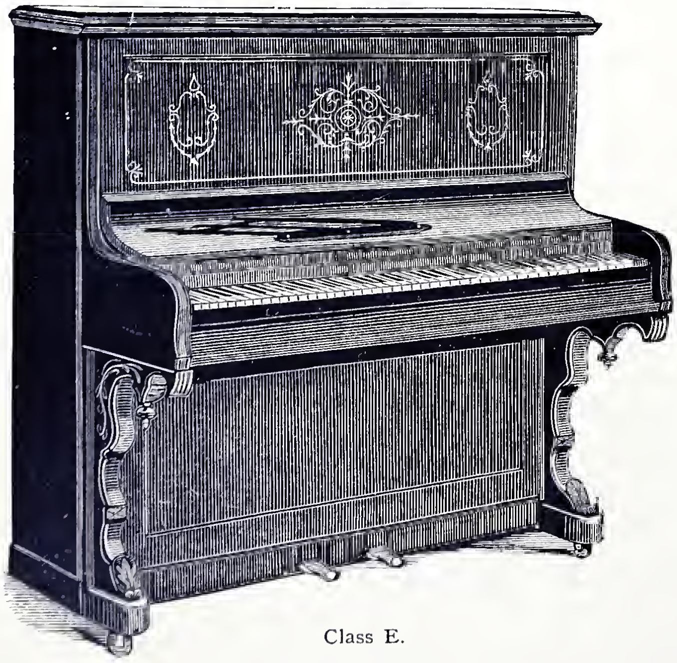
Cabinet work exhibiting the elaborately ornate and fanciful characteristics of the Louis Quinze style still appears as the leading attraction in the West-End furnishing showroom. The fantastic and florid irregularity of detail which distinguishes the style seems to have taken a firm and lasting hold upon the fancy of the fashionable world. Foremost among the various articles of household cabinet work treated on these lines are the appointments of the bedroom, which in point of decorative pretentiousness bid fair to excel the accessories of the drawing or dining room. In view of the continued demand for the above-mentioned class of furniture we publish in this issue a bedroom suite designed in accordance with the highly ornamental dictates of the mode represented. The wardrobe is arranged to afford a reasonable proportion of roomy and convenient accommodation, being at the same time original and effective in conception. The recess which divides the drawers at the base of the structure forms a suitable receptacle for boots, shoes, and other trifling articles of apparel, and if enclosed by a plush or silken curtain would constitute a pretty feature in the design. The small cupboards at the sides supply that element of fanciful display which forms such an essential item in the build of a modern wardrobe. The toilet appointments of the dressing table exhibit a novel rendering of the jewel boxes which affords a favourable opportunity for originality of effect. The lids of the same being shaped, with transparent glass panels, the interiors could be lined with velvet, as might also the shaped panels in the rear of the small recesses just above. A pleasing background for the enhancement of toilet ware would thus be provided and add considerably to the general effect.

ROUND THE TRADE

PIANOS BY MESSRS. SWANBOROUGH & Co.

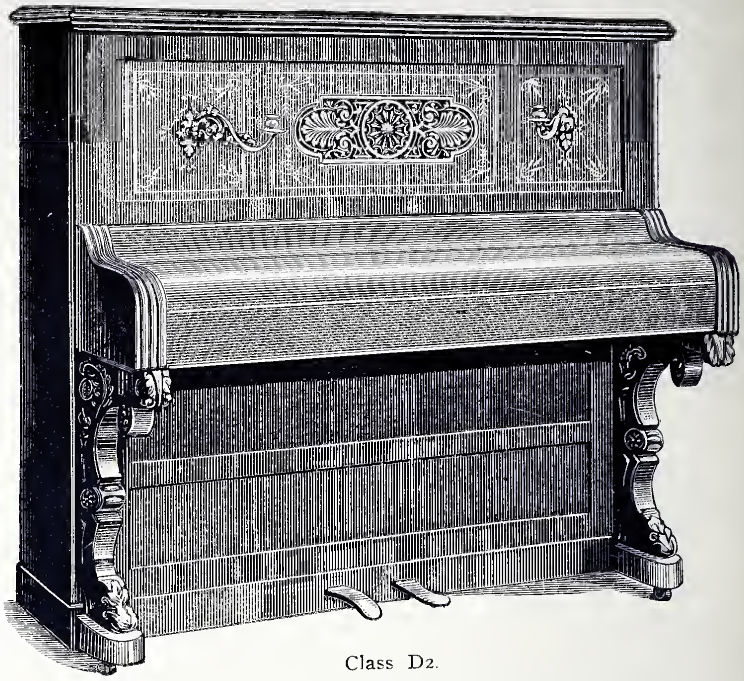
A THOROUGHLY reliable piano which can be retailed at a reasonably low figure is what the furnisher is asking for, and what Messrs. Swanborough and Co., of 75 & 76, High Holborn, W.C., are in a position to supply. It was recently our pleasure to inspect the factories and showrooms of that firm, and we were then informed that those furnishing houses, both in town and country, who had favoured them with trial orders invariably came along with repeats. As to the quality of tone and the reliability of construction characterising the pianos produced at the above address, we can speak with certainty, having carefully examined them with a view to reporting on their quality. A buyer, however experienced he may be in judging ordinary furniture, unless he be thoroughly acquainted with the technicalities of pianoforte manufacture, may be easily deceived when purchasing such instruments. The only way, therefore, is to go to a firm whose record is without blemish, and whose goods have stood the test of time.

Those models which we examined when calling at Messrs. Swanborough & Co.'s showrooms possessed a depth, purity, and sweetness of tone which left little to be desired, and they were all at a figure which made them suitable to occupy a place in the furnishing showroom; indeed they have been specially designed and constructed for retailing in our trade. The cases are one and all ornamental and highly finished, but they have not been over-embellished at the expense of the interior construction. Two of these models are illustrated herewith.



Class E.

Class E is an instrument of high quality, with rich sonorous singing tone, best mechanical finish, in walnut and gold, with marquetry panel. The specification is as follows:—Upright iron grand, standing 4ft. 2in. high, strong bracing back, with wrest plank of finest selected beech, heavy nickel silver plated bolts and washers, iron frame, full trichord, highly-finished metal pinplate, powerful repetition check action, best machine-covered hammers, celeste pedal, in finely figured walnut and gold cases, rich marquetry panel, celluloid keys.



Class D2.

Class D, a piano for export and tropical climates (new model), is thus specified:—4ft. 2in. high, iron frame, 29 notes trichord, wrest plank of finest selected beech, powerful and well-regulated action, machine-covered hammers, celeste pedal, celluloid keys, albert fall, and hollow, &c.

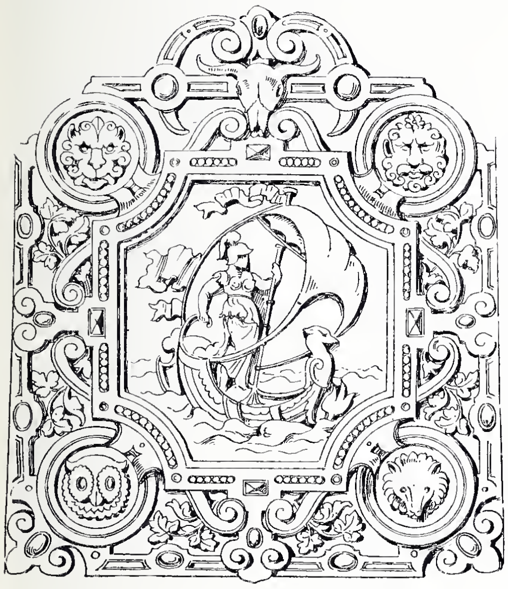
Class D2 is another excellent model, and we heartily recommend buyers to call at 75 & 76, High Holborn, to inspect these, and other models equally good, when in town.

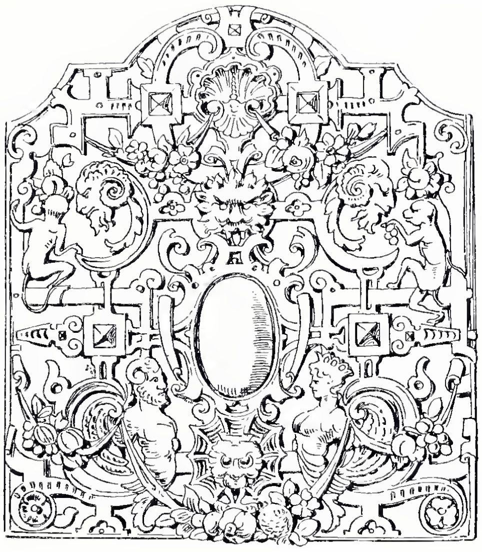
AT MESSRS. SLY, DIBBLE, & Co.'s.

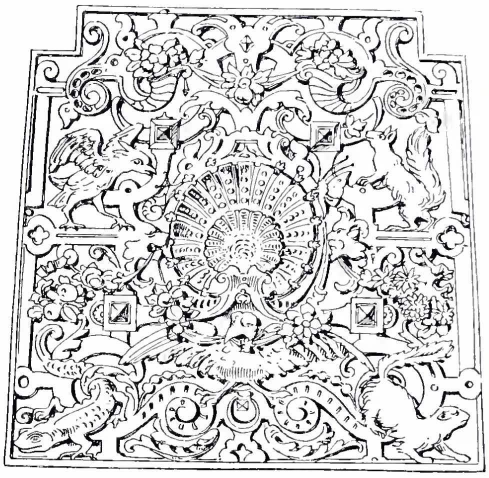
The new premises opened by the above firm at 2, Colonial Avenue, Minories, contain many decorative items likely to be of interest to such furnishers as sell ornamental sundries. Apart from that section of this large business which is expressly devoted to "Nurserymen, Seedsmen, and Florists' Sundries," these merchants have a wonderful stock of grasses, dried flowers, wreaths, crosses, terra-cotta and glass goods, which frequently come within the range of the furnisher's requirements. Such accessories to decoration as artificial plants, flowers, and all kinds of trophies formed from dried grasses and flowers, are there to be seen in profusion. Among other things, the "Makart Bouquet" attracted our attention as a triumph of skill in this department. What, however, seemed to us as likely to have "a run" in our showrooms were some very tasteful combinations in grasses and flowers, made up in the form of "ornaments for your fire-stoves," or as wall decorations. There have been many devices for decorating the hearth when the fire does not make it cheery, but those put forward by Messrs. Sly, Dibble, & Co. must certainly be accounted most attractive and inexpensive. Indeed, in all cases where a little of Nature's colouring, rendered permanent by art, is required in the home, this depôt in the Minories will be found to admirably meet the case.

At Messrs. LEWIS & IRVING'S.

Many people when examining the stamped and decorated leathers of the "good old days" imagine that such work is not executed nowadays. To those who are of that opinion a visit to the premises occupied by Messrs. Lewis & Irving, 54, South Molton Street, W., would be a revelation. It is time that so erroneous an idea was dispelled, for it is uncomplimentary in the extreme to the craftsmen of to-day, and commercially ruinous to those firms who devote themselves to that branch of art handicraft. For the last forty years Messrs. Lewis & Irving have been cultivating and developing the treatment of leather as a decorative medium in its highest branches, and an examination of their voluminous pattern books, which form a record of that period, fully explains how it is that they have so successfully maintained the high reputation for such work which they have always enjoyed, and still enjoy. Many decorative artists of the highest standing have supplied their designs, and throughout the whole of their selection we have not seen anything which would incur the censure of the most particular tastes. It matters not what style may be required—Indian, Gothic, French, German, or any other—this firm is in a position to answer all demands, however extensive or varied. It is, of course, impossible here to enter into a detailed description of designs ranging over so long a time, and we can but comment upon their sustained excellence.







This firm include in their category mantel boards, table mats, chair banding, hassocks, monograms, bookshelf valances, sham book backs, folding screens, morocco and glass finger-plates, embossed morocco and other leathers for covering chairs, the resetting and restoration of old leathers, stamping and decoration of silks and velvets, and, indeed, everything associated with the decorative treatment of leather and like materials. It is unnecessary for us to reiterate the fact that anything and everything which comes from their workshops may be relied upon with equal confidence as anything produced in the old palmy days of the craft. Messrs. Lewis and Irving are art craftsmen in every sense of the word, and it is a treat to the lover of good work to handle anything that has passed through their hands. To say this is rendering high praise, but it is true; to say less would be an injustice. Purity of style and excellence of workmanship are their watchwords, and in the initial production of a new design expense is altogether a secondary consideration. In the higher branches of leather embossing and decoration for screens, walls, and similar associations, their selection of examples shows that every process and method of treatment is thoroughly understood by this firm. The designs, gilding, and colouring are of the highest standard, and some of their imitations of genuine old pieces defy detection, even on the closest scrutiny. Those furnishers who are producing French screens and wish to fill the panels with something authentic in character could not do better than put themselves into communication with this firm, for French styles of all periods are thoroughly understood and rendered by them with Continental skill. Very roughly illustrated herewith are one or two chair backs and seats whose design specially attracted our attention. One of their principal charms consists in the relief and sharpness of the modelling, which, unfortunately, cannot be conveyed in a sketch. The main lines of the work, are, however, indicated, and they will give an idea of their individuality.

We have purposely referred more especially to the higher branches of Messrs. Lewis & Irving's business, for they are not sufficiently known to many members of the trade. Their reputation as general table liners is so extensive that we have not deemed it necessary to expatiate upon that section, important as it is. Suffice it to say that in every branch they are as "up to date" as it is possible to be as far as style and design are concerned; and as for quality of workmanship, we have already testified to that.

At Mr. JOHN M. NEWTON'S.

An impression might, perhaps, be entertained by some in the trade that, in consequence of a fire which occurred some time ago, Mr. John M. Newton, plate and sheet glass merchant, silverer, and beveller, of 21, 22, and 23, Charles Street, Hatton Garden, E.C., is not in a position to satisfactorily execute large orders as formerly. Let those who imagine this go and see for themselves, for by so doing they will discover that Mr. Newton's facilities for turning out work, instead of having suffered through the disastrous fire referred to, are now more perfect than ever they were. A new building has been erected, specially designed to suit the purposes of the business, wherein fine, well-lighted, and most convenient workshops are devoted to bevelling, silvering, brilliant cutting, and other processes. A nine-horse-power gas engine supplies the motive power for the machinery, and in the various departments of the establishments at Charles Street, Hatton Garden, and 7, New Inn Yard, Shoreditch, E., some seventy hands are kept constantly employed.

Glass of every description and form as required by the cabinet-maker is produced by Mr. Newton, the processes of silvering and bevelling being carried on directly under his personal supervision. Plate glass decorated with brilliant-cutting for public-house work, bar fittings, and shop fronts, is a speciality of this business, and the cutting is executed in the most perfect and highly finished manner. This important department has, since its initiation some eighteen month ago, grown to such dimensions that Mr. Newton informed us that in no other establishment in London is brilliant-cutting carried out on so extensive a scale. Sheet glass for builders is also included in the list of productions, and at the New Inn Yard address, as above, an extensive and varied selection of overmantels is on show. Buyers should call and inspect the new premises, and see some of the latest work produced.

THE TURNERS' COMPANY'S COMPETITIONS.

THE Worshipful Company of Turners, according to their custom, offer this year the sum of five guineas, their silver medal, and the freedom of the Company to, and (subject to the consent of the Court of Aldermen) will also obtain the freedom of the City of London for any workman, whether master, journeyman, or apprentice in the trade in the United Kingdom, who may send in the best specimen of turning in either of the following, viz., in wood turning or in pottery. Prizes will be awarded as hereafter mentioned.

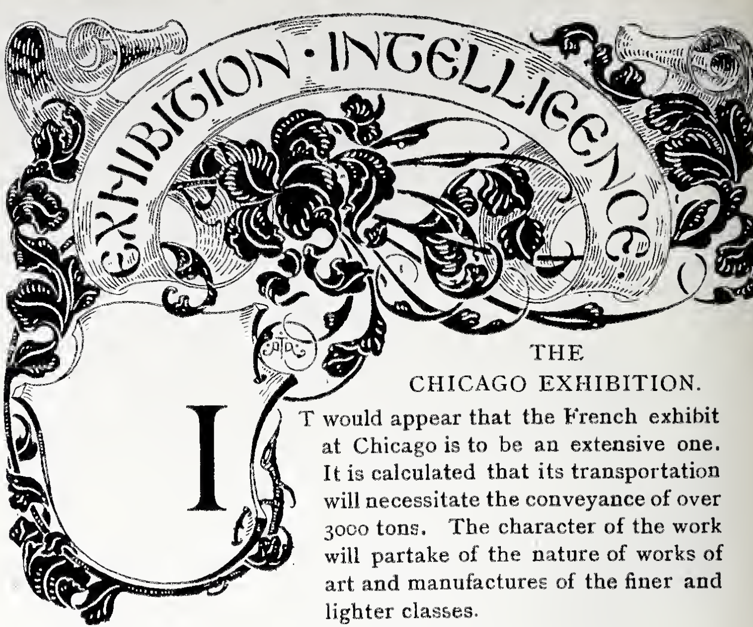
The competition in wood includes turning in both hard and soft woods. The qualities which will be considered in awarding the prizes are the following, viz.:—(1) Beauty of design, symmetry of shape, and utility. (2) General excellence of workmanship in circular, oval, spiral, and other turning, and ability to turn in either hard or soft woods. (3) Fitness of the design and work for their intended purpose. (4) Good copying as requisite for a pair of any objects, and exact copying, as in works fac-similes in every part. (5) Novelty in the application of turning to useful purposes. (6) Polishing, carving, and inlaying, and added portions not turned are admissible, and their effects will be considered, but as subsidiary to the turning. The competitor must in all cases state whether the whole is his own work, or if any process or portion is the work of another hand. The candidate may make his own selection from the above conditions, but the one who best fulfils the largest number, including the most important qualities, will be preferred. It should, however, be observed that prizes may be gained by excellence of turning shown in the simplest objects for everyday use. Competitors are at liberty to send in any number of specimens, which may be of any dimensions, large or small, as they may prefer, but which must all be marked with the same private mark or motto, and for further information they are referred to a pamphlet explanatory of the above conditions and of the aims of the Company, enclosed with these conditions of competition, which may also be obtained free of the hon. secretary. A bronze medal and a sum of money will be given as the second prize, and certificates of merit, as well as money prizes, will be awarded in the discretion of the judges. There will also be extra prizes given for work in wood exhibited exclusively by apprentices, or by students and scholars at any technical school or college; such work may be simple plain commercial turning—that is, objects in general use, with or without ornamentation or inlaying.

The competition in pottery includes terra-cotta, stoneware, earthenware, and porcelain. Specimens of work may be sent in in any or all of three classes.

Competitors who have already gained the first prize in wood, or in any one class of the pottery competitions, although they cannot obtain that a second time, are cordially invited to compete again for other prizes. In addition to their motto, their exhibits should be marked "a previous first prizeman."

All objects must be delivered free at the Mansion House, London, during the week ending October 21st, and will be on view on October 26th and 27th.

Electrical Exhibition.—It is proposed to hold an International Electrical Exhibition at Milan, Italy, in 1894.



THE CHICAGO EXHIBITION.

It would appear that the French exhibit at Chicago is to be an extensive one. It is calculated that its transportation will necessitate the conveyance of over 3000 tons. The character of the work will partake of the nature of works of art and manufactures of the finer and lighter classes.

Among those objects which will possess special interest for the architect and decorator will be specimens of marbles, agates, silicified wood, jaspers, and similar decorative materials. Machinery for channelling, sawing, lifting, turning and polishing granites, sandstone marble, &c., will be collected for the purpose of demonstrating the facility with which great masses of stone are transformed into useful and ornamental objects, and made suitable for the most skilled handicrafts.

A collection of art works will be lent by the German Government to the Government of the United States for exhibition. It is to be delivered complete to the United States Consul-General in Berlin, who will be responsible for its careful transportation, safe protection, and due return. The art section will also receive a valuable addition from Syrian sources, consisting of costly and rare embroideries. Rare treasures of art, literature, and history are being sent from the Vatican by Pope Leo XIII. A curious feature of the art section will consist of a number of ostrich eggs, from Cape Colony, painted upon in competition for a prize which was offered for such work. The competitors principally belong to the fair sex, and the first prize was carried off by Miss Van Reenan, who sent in an egg bearing a fairy figure, supported by a vine leaf, being drawn by a butterfly in the direction of Chicago. The other eggs sent in bear paintings of flowers, birds, animals, landscapes, and similar details.

According to Chief Ives, who has been staying in Europe in the interests of the Fine Arts Department, French and American artists in Paris are filled with enthusiasm. The American artists are hard at work, and their section of the exhibit will be unexpectedly large and of the highest order. Chief Ives had several conferences with Commissioner Proust, who is the chief of the Fine Arts Department for the French exhibit, and finds the representative men of French art circles active and in earnest to make their display exceptionally fine.

Three Commissioners from France are now in Chicago, to erect and decorate the building which will be the headquarters of France, and to complete arrangements for installing the French exhibit. They are Baron de Vialar, M. Réné Dubuisson, and M. Henri Motte. They say that France will have an exhibit unrivalled by that of any other nation, and which will eclipse anything of the kind ever previously undertaken by the French Government. They have asked for 200,000 square feet additional space. The French building is to be one of the finest of foreign structures, and decorated most artistically under direction of M. Motte.

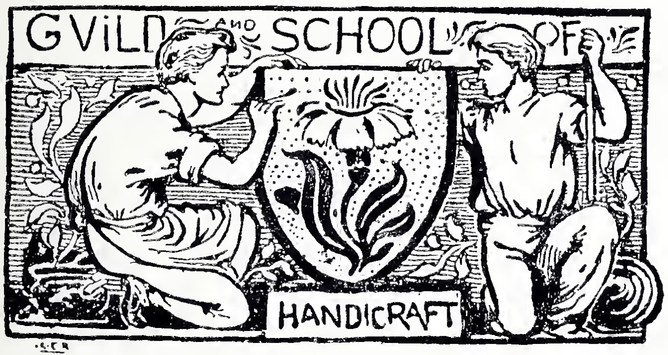
Turkey is to be well represented. Such a display would seem incomplete without its Oriental quarter, and therefore the authorities have made arrangements in that direction. A large ship has been chartered to transport the exhibit. Four hundred native Turks are to take part, arrayed in their national costumes. They will reproduce at Chicago a street in Constantinople, with all its peculiar crookedness and narrowness and its interesting bazaars and restaurants. The bazaars will be filled with saleable articles of Turkish manufacture.

The collection of buildings promises to be a most remarkable one. Thirty-five of the forty-nine States and territories in the Union have accepted the building sites assigned them, and have submitted to the

Construction Bureau for approval the plans of the buildings they propose to erect. Nearly all the others, it is known, are almost ready to take like action. Every State and territory, with perhaps three exceptions, will erect a building, many of which will be reproductions of historic structures such as Independence Hall, Washington's Mount Vernon home, and old Fort Marion.

America is noted for its inventive geniuses, and the United States Patent Office is making arrangements for a display of as complete a collection as possible of the models of all the important American patented inventions, with a view of showing the great advance in the several arts, which is due in no small degree to the encouragement and protection afforded by the patent system. Many of the desired models are not now in the possession of the Patent Office, owing to loss by fire and the fact that in recent years models have not generally been required. The available appropriation is not sufficient to enable the office to make the missing models, and therefore the Commissioner of Patents has issued an invitation to inventors and manufacturers to loan such models to the office.

California's reputation for big trees is to be sustained by a specimen of the *Sequoia gigantea*. The one selected is 300 feet high and more than 30 feet in diameter at the base. A specially constructed train will be necessary to carry the monster across the Continent. It is the intention to hollow the base into booths, in which will be sold Californian wines, fruits, and curiosities made of polished redwood.



In issuing their last annual report, the management of the Guild and School of Handicraft state that, owing to the increase in the work of the school (as independent from the Guild), a debt has been incurred of nearly £100, in addition to the capital outlay of the previous year for the establishment of the school in its new premises. To meet the expenses of the current year and clear off the debt the sum of £450 is needed, contributions towards the raising of which will be gratefully received. The work is an excellent one, and merits every support. A portion of the report runs as follows:—

In presenting to the supporters of the School of Handicraft the Fourth Annual Report, the committee feel that the growth and development of the school during the last year has fully justified its existence, and the bold policy for its development that was undertaken by its establishment at Essex House under the Guild or Co-operative Productive Society.

The School of Handicraft was started at Toynbee Hall in 1887, in classes mainly conducted by Mr. C. R. Ashbee.

The general educational work of the Guild and School, what may in the full sense of the word be termed the School of Handicraft, divides itself into three groups:—(1) The instruction in the general principles of design and construction to men and boys. Art and handicraft in industry, and the training of hand and eye. (2) The special training of elementary teachers in manual instruction, with a view to their teaching in the board schools. (3) The training of a staff of instructors through the Guild and kindred workshops and the school-educational system; to fit them for service under the County Councils.

Of these, the first may best be seen in the actual results of work produced by those who have passed through the training of the School of Handicraft, whether subsequently into the Guild or into occupations of a kindred nature. The second is best evidenced by the fact that some 350 London schoolmasters have now passed through the training of the Guild and School workshops, that 63 were sent up for the City and Guilds Examination in June, and that an influential committee is in existence, whose recently issued report may be read in evidence of the growing influence it exercises. The third, which is perhaps the most important of all, is having not merely a local but a national influence, and this may be proved by the fact that instructors have been sent out now to some 40 different centres in various parts of England under County Councils.

This expansion of the School of Handicraft and its system into the provinces is, perhaps, the best proof of the use of its existence at home, and the fact that not only a School but a Guild of Handicraft has been established in Birmingham, and that not counting either these or such successful off-shoots of its work as the Craft School in Whitechapel—it has trained in the recent year, in its different centres, some 800 pupils—testifies to the probability of its yet further growth.

It is on each and all of the above that the assistance of the public is asked, and also the help of the London County Council, who are about to grant money for the furtherance of technical education in London.

At present the School of Handicraft is dependent upon three sources of income:—(1) The fees of its pupils. (2) Subscription and donation. (3) The support of the Guild or productive workshop, whose assistance is not to be expressed in figures only, but is of all the more value because of this.

The School has up to now had an average income of £250 a year, and the balance sheet of the year just ended, in which full financial details are given, shows a capital debt of £135 12s. 8d. still standing; while a further debt of £98 3s. 9d. has been incurred in order to meet the increased current expenditure entailed by the growth of the work during the past year. In anticipation of this, the appeal of January, 1891, was made to the London County Council, and in order now, not only to meet this debt, but to more fully develop the three branches of the school educational work above mentioned, considerably more than £250 is required. A further appeal is, therefore, made this year for a sum of at least £500, to bring to a still more successful issue the objects shadowed forth in the report of last year, and acted upon so far successfully in this.

With a view to acknowledging its indebtedness to the more prominent subscribers to the School, and also of inducing others to add their names to the list, the Guild of Handicraft will, during the forthcoming year, make a gift of some object of handicraft executed by present members of the Guild, who have in the past been pupils of the School or have worked in the School system, to all subscribers of £5 or over. These gifts will consist of small specimens of choice book-binding, hammered or chased metal-work, gessoed picture frames, or jewellery and silver-work, with small gems from the Booth collection.

Subscriptions and donations for the School of Handicraft may be forwarded to the Hon. Director, or to the Secretary, Essex House, Mile End Road, E.

COUNTY COUNCILS AND TECHNICAL EDUCATION.

A circular was issued some time ago by the authorities of the Guild and School which reads as follows:—"In view of the recent action of the County Councils, schools, and other corporate bodies in the matter of Technical Education, and also of the many demands received by them from various quarters, the governing body of the Guild and School of Handicraft have decided to offer the following suggestions to the counties for carrying out some of the objects required. (1) The Guild and School of Handicraft is ready to prepare schemes for the organisation of the manual training in any county, in any district (urban or agricultural), or in any school or institution. (2) Also to send, in conformity with such schemes, fully competent and qualified craftsmen of the highest skill as instructors in the elementary handling of different materials, such as wood, metal, clay, &c., in such lines of work as carpentry, joinery, wrought and hammered work, carving, modelling, also mechanical drawing, designing, &c.—the instructors being men who, themselves artisans, are likewise well conversant with the educational curriculum of the School of Handicraft. (3) Also, where it is sought to develop local training by means of local men, to send, as inspectors from London, men of practical skill, and at the same time of educational experience, to examine and report upon the training given in country and other schools and workshops.

(4) Also to advise as to the planning or erection of any school buildings, and to superintend the erection of same. (5) Also to supply and fix all necessary plant, tools, and equipments. (6) Also to supply, or to advise as to the selection and circulation of any works of handicraft, replicas, casts, working models, for practical lessons, diagrams, photographs, designs, &c., in conformity with the wants in special cases. (7) Inasmuch as the work in the School of Handicraft has, during the last three years, been found to be most successfully furthered by the instruction given by the artisans of the Guild to masters and teachers of elementary schools in London—some 120 of these masters being at present on its books—special attention will be paid by the Guild and School to this branch of the work in any scheme or system of teaching drawn up by it for school or county, it being the masters of elementary schools who have the training of the artisans of the future in their hands. A detailed manual of the Guild and School of Handicraft is published by Cassells (price 2/6) which contains information and advice as to the above subjects, and which may be obtained of all booksellers, or on application to the Secretary of the Guild of Handicraft, Essex House, Mile End Road, E. The operation of the system employed by the Guild and School at its own centre may be seen by reference to the Manual or to the volume of Transactions previously published, or by a visit to the hall and workshops at Essex House, where also further information may be obtained as to the educational work conducted from London in different parts of the country.

Commercial Intelligence.

[Specially contributed to this journal by the FURNISHERS' AND DECORATORS' SOCIETY, Chiswell House, Finsbury Pavement, London, E.C.]

Re **Clarke, W. C., Kensington, Builder.**—At the meeting of creditors held in this matter, it was decided to wind up the estate in bankruptcy, and a trustee was appointed for that purpose, with a committee of inspection consisting of Mr. Wright (Messrs. Tribe & Co.), Mr. Peacock (The Addington Timber, Slate and Cement Co.), and Mr. Houghton (Messrs. Houghton Bros.). The following are some of the principal trade creditors:—

The Addington Co.	Camberwell	£111	0	0
Charter & Sons	London	11	0	0
Farquharson Bros.	,,	30	0	0
Houghton Bros.	,,	108	0	0
Judd, James	,,	710	0	0
Newberry & Co.	,,	24	3	6
Peacock & Co.	,,	33	0	0
Scott, Richmond & Co.	,,	76	0	0
Nightingale, W. & C.	,,	38	0	0
Newman, Smith & Newman	,,	130	0	0

Re **Greenwood, John E., Manchester, House Furnisher.**—The following are among those scheduled as creditors in this matter:—

Turner, J. E.	Barnet	£44	6	0
Greenwood, Wm. Hy.	Birmingham	201	0	0
Ashcroft, Samuel	Chorlton	11	10	0
Whitehead, James	Halifax	180	0	0
Boss, Charles	London	22	10	0
Hodges, E.	,,	31	13	6
Hopkinson, John	,,	13	2	0
Law Bros.	,,	51	3	0
Lucraft, B., & Son	,,	26	3	6
Rosenstreich, N.	,,	10	0	0
Roy, Gustave, & Son	,,	10	0	0
Sadgrove & Co.	,,	41	0	0
Holme, John	Manchester	10	0	0
Paget, W.	,,	16	0	0
Walker, John	,,	50	0	0
Bankers' claim and creditors under £10		268	1	0

Re **Moseley, Henry Edward, Hampstead, Upholsterer.**—This was a summary case. It appears that the debtor in April last sold by auction and at much below cost price a large quantity of furniture, &c., and applied the proceeds (£127 16s.) in satisfaction of debts then due. He estimates the loss thus incurred at £100. This, the Official Receiver, who will be trustee, states, shall be fully gone into. A friend of the debtor's who was present offered to buy the book debts, which amounted to £111 18s. (£19 9s. 10d. bad), and tendered £60; but as it appeared that these debts were exceptionally good, the Official Receiver declined the offer. Among those scheduled as creditors are the following:—

Hawkes, O. C.	London	£10	19	9
Cornick, H. T.	,,	4	10	0
O'Neal, Wm.	,,	11	3	9
Corticine Co.	,,	8	17	7

Re **Weston, W. E., Leicester, Cabinet Maker.**—A private meeting in this matter was held at Leicester on the 14th of July, Messrs. Woodward, Clarke & Co. in the chair. The failure is said to be entirely caused by the dissolution of partnership which took place in December 1891, when the debtor's brother John Weston prepared a statement of affairs, which seems to have been very inaccurate, as it showed that the present debtor would have a surplus after dissolution of about £2000, whareas he was probably about that amount short. As the statement only showed about 8/6 in the £, it was decided in the end to accept the debtor's offer of 10/- in the £, in four equal instalments of 2/6 at 3, 6, 9, and 12 months, secured to the satisfaction of the chairman and a trustee. Since the meeting we learn that satisfactory security has been found, and the arrangement will therefore be carried out. Among the creditors are the following:

Ladbury & Co.	London	£58	6	9
Turner & Pinnell	,,	32	0	0
Wigg, W. C.	,,	80	0	0
Barr, C. J., & Son	,,	16	0	0
Ford, E. N. & Co.	,,	60	0	0

Re **Christie, F T., London,** and trading as Thomas & Co., Clapham Junction, also as Wright & Wright, and at 102 & 104, Leonard Street, Shoreditch, as F. T. Christie & Co., and 12, Moss Street, Liverpool as Daniel Roberts & Co.—At the meeting held in this estate no quorum was present, and no business could consequently be transacted.

Re **Boddy Henry, Watford, Upholsterer.**—The application of the above-named bankrupt for his discharge will be heard by the Court on the 16th of August at the Court House, St. Albans. The estate, it will be remembered, realised 10s. in the £. The failure is attributed to the debtor's inability to realise a large number of small book debts.

Re **Flook, Thomas, Bristol, Furniture Dealer.**—At a private meeting of creditors, held in Bristol on the 16th of June, it was unanimously resolved to accept the debtor's offer to pay a composition of 12s. 6d. in the £, by six instalments at 2, 4, 6, 8, 10, and 12 months, and a deed of assignment was executed to secure the carrying through of the arrangement.

Re **Payne, G. F., Oxford.**—The affairs of this debtor are now in the hands of the Furnishers' and Decorators' Society, who will shortly call a meeting of creditors to consider the state of affairs before them. Meanwhile, a deed of assignment has been executed in favour of Mr. J. A. Webb, in order to prevent several creditors who were instituting proceedings obtaining any preference over the general body of creditors.

Re **Ellington & Co., Manchester.**—At the first meeting of creditors the debtors made an offer of 8s. 6d. in the £. Upon a vote being taken, it was found that the requisite majority to carry the composition had not been obtained. The meeting was then adjourned in order that further votes might be recorded. The Official Receiver is against the offer being accepted, and when the Court is asked to approve the scheme, he will oppose it. Under these circumstances it is unlikely that the Court will sanction the arrangement. We have, in a previous issue, already given a list of the principal creditors.

It is particularly requested that the earliest possible notice be given to the Society of any meetings of creditors or failures in which readers are interested, in order that the meetings may be attended and interests watched. Meetings are attended in London or any part of the country entirely free of charge, and in all cases of any importance the Society is always represented.

The records of trade failures are kept, and creditors can generally ascertain the position of any matter by inquiring at the Society's offices, as above.

WORKMAN'S CORNER

GOLD LACQUERS FOR WOODWORKERS AND OTHERS.

By H. C. Standage.

A LACQUER and a varnish serve a similar purpose, viz., that of covering an article of wood, metal, leather, &c., with a resinous substance that will protect the surface of such article from the deteriorating influences of the atmosphere. Both lacquered and varnished surfaces allow being wiped or washed, and thus smoke stains, grime, and dust are easily removed, and the surface renovated at little trouble. Besides mere protection from dust, damp, and smoke, lacquer or varnish serves an ornamental purpose, that of lending a greater charm to the lacquered article by rendering the surface glossy, and at the same time either allowing the natural beauty of the grain in the wood to be seen, or by hiding the raw condition of a metal surface by means of colour imparted to the lacquer.

There is an essential difference between a varnish and a lacquer. The first term is usually given to all compositions formed of resin, turpentine, and linseed oil, which are technically called oil-varnishes. A lacquer, however, is a composition the chief ingredients of which are some kind of lac and a volatile spirit, such as spirits of wine or methylated spirit. The latter is the more generally used, as it is much cheaper, and within certain limits forms just as good lacquers as the more expensive alcohol. Besides the actual difference in the composition of the two kinds of fluid we are considering, there is a vast physical difference in the methods of drying of the two bodies. An oil varnish dries by the absorption of oxygen gas from the air, whereby the oil ingredient becomes of a tenacious leather-like body, which dries hard and glossy on the surface over which it is laid, a solid coat of resin enclosed in oil being formed. A lacquer dries by one of its ingredients (the spirit) flying away; thus the methylated spirit has dissolved the resinous lac and reduced it to fine particles, but as the spirit is volatile when exposed to the air, the fine particles of resinous matter are left behind in a continuous layer, with a very small modicum of the spirit binding them together, and causing them to cohere. In other words, the volatile solvent spirit has served the purpose of dissolving and absorbing into itself the solid resin, which it again deposits in a thin layer whenever the mixture is spread on an exposed surface. An oil varnish forms a tough, transparent, tenacious glaze, while a lacquer forms a hard, brittle one. By suitable preparation this hard glaze of lac can be made of variable thickness, and to shine like the enamel or glaze on porcelain, leaving exposed to view the colour of whatever is underneath it. There is great technical skill required in laying on a coat of lacquer, but as my readers are not mere novices, I will not wound their self-respect by dictating how to use such articles, but simply intend to instruct them in the processes and formulæ employed in preparing the articles they use. Of course it is very easy to go to a shop and buy a quart of oak varnish, a pint of French polish, or a gallon of gold lac varnish, and then lay it on whatever is desired to be embellished, but the buying from another person who makes the article leaves the user in ignorance as to what it is composed of; or if this be known to the user, he still may be uncertain as to whether it has been properly prepared, the purest ingredients used, &c.; he has to take it and use it on trust, and if it turns out a failure the operative has no means of knowing what actually is at fault with the lacquer. Whereas when such is made by himself he can use the articles with more intelligence, since he will know the little imperfections in its preparation and so be able to make allowance for them when using it.

I now give in detail full and clear directions for preparing

Gold Lacquers for use on Wood, Metal, and Leather.

A wrinkle worth knowing in the application of spirit lacquers to metal surfaces—to which such volatile fluids do not adhere tightly, as they do on wood, &c.,—is to know how to render them fairly adherent; this is accomplished by dissolving $\frac{1}{2}$ part of crystallised boracic acid in 1000 parts of the respective lacquers. When this is applied to a bright metallic surface it forms a hard glossy coating which cannot be scratched off with the finger-nail.

Recipe 1.—Gold Lacquer for General Purposes.

Put into a capacious vessel, the mouth of which can be tightly covered so as to prevent evaporation of the spirits, 100 parts by weight of spirits of wine, and digest therein 20 parts by weight of shellac, 4 parts of sandarac resin, and 4 parts of mastic. Allow these to thoroughly digest for several days with frequent shakings or stirrings up of the ingredients with a stout glass rod, and then in a little of the mixture dissolve $1\frac{1}{2}$ parts of dragon's blood, 3 parts of gamboge crushed fine, and 1 part of saffron. Thoroughly incorporate all these bodies into a homogeneous mixture, and then intimately mix it with the bulk of the dissolved resins previously made, stir well, and either filter through cotton wool or else allow all cloudiness to disappear by giving the mixture undisturbed rest for several days.

To filter spirit varnishes and lacquers there is a specially constructed apparatus, but you will find the following answer all purposes. Take a glass funnel of eight inches across, and have fitted to it a wooden cap with a hole in the centre, and in the underside a sheet of indiarubber or a ring of same that fits inside the sloping sides of the funnel, so that the lid will fit air-tight on the top of the funnel; through the hole cut in the lid insert a piece of glass tubing an inch or two long, and to the outside end of same fix on a piece of indiarubber tubing; now to use such funnel plug up the neck with cotton wool, and insert the neck into a hole in a wide cork that fits the vessel into which the lacquer filters: this cork should be wide enough to permit a second hole being bored, through which a short piece of glass tubing is fitted air-tight. Place the funnel in the cork of the receiving vessel firmly, then pour into the funnel the lacquer to be filtered, put on the lid or cap air-tight, and connect the indiarubber tubing with the glass tube fitted to the cap and that fitted to the cork of the receiving vessel. Great economy is effected by this arrangement, because were the lacquer in the funnel exposed to the air the volatile spirit would largely evaporate, so much so that towards the end of the filtration process the lacquer would be left so thick—from the loss of the fluid spirit—as to refuse to filter through the cotton wool, whereas by the use of such a cap and tube as described, the air that is displaced in the receiving vessel as it becomes filled with lacquer passes through the tube into the funnel and so maintains an equilibrium; and although the air above the lacquer in the funnel becomes saturated with the volatile spirit, yet it does not become dissipated in the air and so lost, but is retained enclosed by the sides of the funnel and its cap.

Recipe 2.—Gold Lacquer for General Purposes.

Take 100 parts of spirit of wine, and mix into it 5 parts of Venetian (i.e., Venice) turpentine, and then put into the liquid 10 parts of sandarac resin crushed fine, 10 parts of mastic resin in powder, 10 parts of seedlac; to give colour to the mixture 3 parts of gamboge, 2 of elemi, 1 of dragon's blood, and 5 parts of turmeric, thoroughly digested in a portion of the resinous fluid, and then added as before described, or put in at same time as the resins, and the whole allowed to digest, with frequent shakings, for a week or longer as required, then filtered and stored for use.

To prevent the resinous matters aggregating together, and so hindering their solution, coarsely powered glass should be put in at the same time; this will keep the particles of resins loose and so facilitate digestion of same by the spirit.

To prevent the stopper of the storing vessel becoming tightly fastened therein, pour the lacquer in by means of a funnel, so that none touches the inside of the neck, and also dip the stopper in melted paraffin wax and allow that to dry on before putting the stopper in the bottle. It will be found better to use a stoppered vessel than a corked one for the storing of spirit varnishes and lacquers, as when corks are used a certain portion of the spirit evaporates and so allows the lacquers to become thicker than needed, and the addition of fresh spirit will often spoil the working quality of same.

Recipe 3.—For Gold Lac Varnish.

Take 150 parts of spirits of wine; dissolve therein 1 part of saffron and 10 parts of powdered gamboge, and then put in 25 parts of mastic resin and 25 parts of seedlac; allow it to digest and filter as before

Recipe 4.—For Gold Lac Varnish.

Make a tincture of 1½ parts turmeric, 20 parts of dragon's blood, and 20 parts of gamboge in 50 of spirits of wine, then digest therein 50 parts of sandarac resin, 30 parts of gum elemi, and 20 parts of seedlac.

Recipe 5.—English Durable Gold Lac Varnish.

This is made simply by pouring 36 ounces of the strongest spirits of wine into 17½ of powdered stick lac, and allowing the whole to digest at a gentle heat and filtering. Owing to the volatility and inflammability of spirits of wine there is always a danger attending the warming of such spirit, because, as the air becomes impregnated with the vapour of the spirit, a light even a few feet off the vessel containing the spirit will become ignited and the flame will proceed to the vessel holding the fluid, with the probability of an explosion of the spirit. The safest means of heating spirit varnishes and lacquers is by means of a sand bath or water bath. To improvise the first, an old frying-pan filled with sand should be heated until the sand is thoroughly hot and then the vessel (best to be thin glass, like beakers or flasks used by chemists) carefully placed therein, and the heat of the sand kept up by means of a spirit-lamp flame or gas flame, and covered. To improvise a water tank, an old saucepan should be half filled with water, and into this, when at the boiling point or before, the vessel containing the volatile spirit lacquer should be placed and the temperature of the water watched as before. As alcohol is a greedy absorber of water, the vessel holding the lacquer should be closely corked to prevent the vapour or steam given off by the water becoming mixed therewith; and yet, again, it should not be so tightly corked as to cause the vessel to burst. Should the vapour of the spirit press on the sides of the vessel as to burst it, the best means of closing such a vessel is by means of bladder, parchment, or chamois leather, being tied over the mouth and then pierced with pinholes.

Recipe 6.—Spirit Gold Lac Varnish.

Take 66 parts of shellac and 133 parts of gamboge, powder them in a mortar, and then rub up the powder with 8 parts of dried saffron and dissolve the whole in 266 parts of alcohol in a flask tied up with a piece of perforated bladder, placing it in a water bath.

Recipe 7.—Formula for a similar Varnish.

Treat the following ingredients in the same manner as above. 33 parts of shellac, 16 parts of dragon's blood, a like quantity of turmeric, and 8 parts of gamboge, dissolved in 200 to 266 parts of alcohol.

Recipe 8.—Formula for another similar Varnish.

33 parts of shellac, 4 parts of dragon's blood, and 2 parts of saffron are diluted in 800 to 1200 parts of alcohol for a week in the sun, and then filtered.

Recipe 9—For Thompson's Gold Lac Varnish.

This varnish is prepared by reducing to powder 4⅕oz. of gamboge, 4⅕oz. of sticklac, 4⅕oz. of annotto, 4⅕oz. of dragon's blood, and 1oz. of saffron. Then place each powder in a separate vessel and pour over each 2¼lb. (36 oz.) of strongest (96 per cent.) alcohol, and allowing each to digest for a fortnight, with frequent shakings either in the sun or a warm place. When they are dissolved 4⅕ozs. of best Venetian turpentine are added, and the solutions are filtered through linen and then poured altogether, or only parts of them, according as the lac varnish is desired.

Recipe 10.—Gold Lac Varnish, with Shellac and other Resins

Mix 133 parts of sandarac, 66 parts of turpentine, 16 parts of dragon's blood, and 2 parts each of gamboge and turmeric with 133 to 166 parts of pulverised glass, and digest the whole in 1600 parts of alcohol.

Recipe 11.—For a similar Varnish.

Pour 500 to 600 parts of spirits of wine over 30 parts of seedlac, 60 parts of sandarac, 60 parts of elemi, 30 parts of dragon's blood, 20 parts each of turmeric and gamboge, 1 part of saffron, and 60 to 100 parts of pulverised glass. Digest and filter as before.

Recipe 12.—For another Gold Lac Varnish.

Take 133 parts of shellac, 50 parts of sandarac, 33 parts of mastic in tears, 100 parts of yellow resin, 33 parts each of yellow amber and dragon's blood, 24 parts each of gamboge and turmeric, and if a deeper colour is desired, 30 parts of aloes, and pour 2000 parts of alcohol over the whole.

Recipe 13.—Another Gold Lac Varnish.

Powder the following and put into a suitable vessel that will allow of their being digested by means of a water bath: 4⅕ozs. of sticklac, 1 oz. of yellow transparent amber, 1½ ozs. of mastic in tears, 3⅙ozs. of pure light yellow colophony, 1 oz. dragon's blood, 1 oz. of turmeric, and 1 oz. gamboge; then pour over the mixed powders 4½lb. (72 oz.) of strongest alcohol, and digest as directed; strain or filter through linen or a cloth filter. This varnish, as well as the article to be varnished, should be heated before being applied.

Recipe 14.—Gold Varnish without Lac.

Dissolve 33 parts of copal, 16 parts of white boiled turpentine, and 4 parts of camphor in alcohol. Then prepare a solution of 33 parts of sandarac, 16 parts of mastic, 8 parts of dragon's blood, 16 parts of gamboge, 8 parts of annotto, and 4 parts of aloes, in spirits of wine, and mix the two solutions together.

RECIPE 15.—MIXED GOLD LAC VARNISH.

Powder 9⅙oz. of refined (best) sandarac resin, 3½oz. of light coloured copal resin, and 2 oz. of sticklac, and dissolve them in 4½lb. of alcohol of the greatest strength (i.e. 96 per cent.); then powder and dissolve separately in 2 oz. of strongest alcohol, ½oz. of turmeric, 1 oz. of gamboge (a water bath heat will be requisite for dissolving the resins); then mix the two solutions (resinous and tinctures) and clarify by settling and filtering.

RECIPE 16.—FOR GOLD VARNISH, WITH OIL OF TURPENTINE AND OIL OF LAVENDER.

(From *Lavandula Spica*).

(*a*) *Without Linseed Oil Varnish.*—Boil 66 parts of mastic, 60 parts of sandarac, and 4 parts of turpentine with 100 parts of oil of lavender over a coal fire; then add 33 parts of aloes and some resin, and heat the whole until a feather ignites when dipped in the mixture.

(*b*) *With an addition of Linseed Oil Varnish.*—(1) Dissolve with the aid of a water bath 16 parts of amber, 33 parts of shellac, 16 parts of sandarac, 33 parts of aloes, 4 parts of gamboge, and 2 parts of dragon's blood, in 266 parts of oil of turpentine, and then add a few drops of strong linseed oil varnish.

(2) Pulverise 266 parts of amber resin and 66 parts of sticklac. Dissolve the powder in 266 parts of hot linseed oil varnish and 400 to 533 parts of hot oil of turpentine previously coloured with 66 parts of annotto, dragon's blood, and gamboge, and 16 parts of saffron.

(3) Mix 133 parts of sticklac, 133 parts of sandarac, 16 parts of dragon's blood, 2 parts of gamboge, and 166 parts of pulverised glass, and digest the mixture in 500 parts each of oil of turpentine and linseed oil varnish.

RECIPE 17.—TO PREPARE A LINSEED OIL VARNISH.

Heat in a water bath or sand bath pure raw linseed oil in which is suspended a small linen bag holding some borate of manganese; let the heating of the oil continue for four or five hours, and then give a week to settle. The oil will become clear and sparkling, and very tenacious, like a varnish.

RECIPE 18.—GOLD VARNISH (VERNIS D'OR).

This varnish has very great elasticity because it contains elemi and mastic resins, and especially turpentine. Its use is varied, as it can be used for leather or oilcloth as well as for solid articles, because it is so highly elastic that it will not crack.—Digest separately in spirits of wine 5 parts of dragon's blood, 25 parts of gamboge, and 15 parts of sanders-wood, using sufficient spirit to digest each body. In the remainder of the alcohol (600 parts of which altogether are used) dissolve 5 parts of gum elemi, 20 parts of mastic resin, 12 parts of sandarac resin, and 20 parts of shellac; 10 parts of Venetian turpentine is added to the spirit, and sufficient of the mixture to each of the above resins to dissolve them separately, and when all are dissolved the separate solutions are mixed, and the whole filtered.

RECIPE 19.—MIXED GOLD LACQUER.

Dissolve 2 parts of turpentine in 50 parts of oil of turpentine, and in 50 parts of spirits of wine dissolve 2 parts of colophony, 5 parts of gamboge, 5 parts of mastic, 5 parts of sandarac, and 2 parts of shellac; then mix the solutions and filter.

The above formulæ are all simple enough to be followed by the merest novice or apprentice, and it will be of very great benefit to the operative, even if he but make smaller quantities of each varnish as an experiment.

H. C. S.

TRADE·REPORTS ·AND·PATENTS·

THE following list has been compiled expressly for THE CABINET MAKER AND ART FURNISHER, by Messrs. G. F. REDFERN & Co., Patent Agents, 4, South Street, Finsbury, London, E.C., and at Paris and Brussels.

APPLICATIONS FOR LETTERS PATENT.

Beds, 11,905, J. Eggert, for "Improvements in beds for invalids." Dated June 25th, 1892.

Bedstead, 10,981, H. Godden, for "An improved camp bedstead" Dated June 10th, 1892.

Bedsteads, 11,284, F. J. Stokes, for "Improvements in the construction of and method of adjusting the metallic spring meshes of bedsteads and mattresses." Dated June 16th 1892.

Bedsteads, 11,493, A Phillips, for "Improvements in bedsteads." Dated June 20th, 1892.

Bedsteads, 12,035, H. Stevenson, for "Improvements in folding bedsteads." Dated June 28th, 1892.

Bedsteads, 12,666, J. Brookes, H. J. Brookes and G. Higgs, Cape Bedstead Works, Smethwick. for "Improvements in mounting or decorating metallic bedsteads." Dated July 9th, 1892.

Carpets, 11,135, T. C. Field, for "An improved pin or fastener for securing carpets or druggets in place, and for all similar purposes." Dated June 14th, 1892.

Chair, 12,169, J. M. Stringer, 258, Old Street London, for "An improved adjustable baby's chair." Dated June 30th, 1892.

Chairs, 12,656, H. Graves, for "Improvements relating to chairs, tables, beds, and other articles of furniture." Dated July 8th, 1892.

Furniture, 11,711, L. Cambier, for "Improvements in the manufacture of furniture." Dated June 22nd, 1892.

Furniture castors, 10,725, M. J. Rowley, 14, Blandford Street, Portman Square, London, for "Improvements in furniture and like castors." Dated June 7th, 1892.

Furniture castors, 12,617, S. P. Ely, for "An improved castor for furniture." Dated July 8th, 1892.

Mattresses, 11,492, A. E. Wale, for "Improvements in woven wire mesh for mattresses, bedstead bottoms, screens, and other such articles." Dated June 20th, 1892.

Mattresses, 12,000, M. Pitt, for "Improvements in and in the production of woven metallic material for use in the manufacture of woven wire mattresses, and for other uses." Dated June 28th, 1892.

Mirrors, 11,040, W. S. Simpson, for "An improvement in connection with sheet glass for pictures, mirrors, and the like." Dated June 11th, 1892.

Mirrors, 12,561, J. Challinor and F. Fidler, for "Improvements in or relating to mirrors or looking glasses." Dated July 7th, 1892.

Music stool, 12,064, A. Leveson, R. Leveson and H. Leveson, for "The spring-back music-stool." Dated June 29th, 1892.

Night commodes, 10,820, O. H. Ebert, for "Improvements in night commodes and chamber cupboards." Dated June 8th, 1892.

Night commodes, 10,821, O. H. Ebert, for "Improvement in night commodes and chamber cupboards." Dated June 8th, 1892.

School desks 11,042 C. F. Wake, for "Improvements in the construction of school desks." Dated June 11th, 1892.

School desks, 11,214, A. E. Leete, 21, Erskine Road, South Shields, for "Adjustable standard for school seats and desks." Dated June 15th, 1892.

Seat, 11,515, G. N. Peake, for "A new or improved device for use of travellers and others as a seat, leg rest, card table, and for other purposes." Dated June 20th, 1892.

Seats, 12,344, E. Woods, for "Improvements in seats and seat backs." Dated July 4th, 1892.

Tables, 11,195, G. H. Ellis, Heathfield, Lansdowne Grove, Neasden, Middlesex, for "Improvements in portable or folding tables, stands for trays, and the like." Dated June 15th, 1892.

Table tops, 10,867, S. Jenkinson, for "Improved means of attaching table tops to the frames thereof, and for other like purposes." Dated June 8th, 1892.

Valance rods, 11,197, C. Day, for "Valance rods for use in combination with bedsteads and mattresses." Dated June 15th, 1892.

Woven pile fabric, 10,937, J. Coley, for "Woven pile fabric." Dated June 9th, 1892.

SPECIFICATIONS PUBLISHED DURING THE MONTH.

(Price 8d. each.)

1891.

8719. Porter. Bedstead joint.
8733. Walker. Invalid and operating beds.
9007. Thompson. Panelled doors, &c.

9611. Foxon. Seats.
11,438. Callie. Folding seat
12,734. Stevens. Billard table cushions.
13,277. Grimshaw, E. & M. Hearth rugs, mats, &c.
14,138. Smith. Metallic bedsteads, cots &c.

1892.

1913. Smith. Invalid's table.
4561. Thompson. Mats and rugs.
6924. Terlinden. Chair.
8202. Wright. Billiard tables.
8589. Ashcroft. Billiard, &c., tables.
8629. Boult. Couches, beds, &c.

G. F. REDFERN & Co.,

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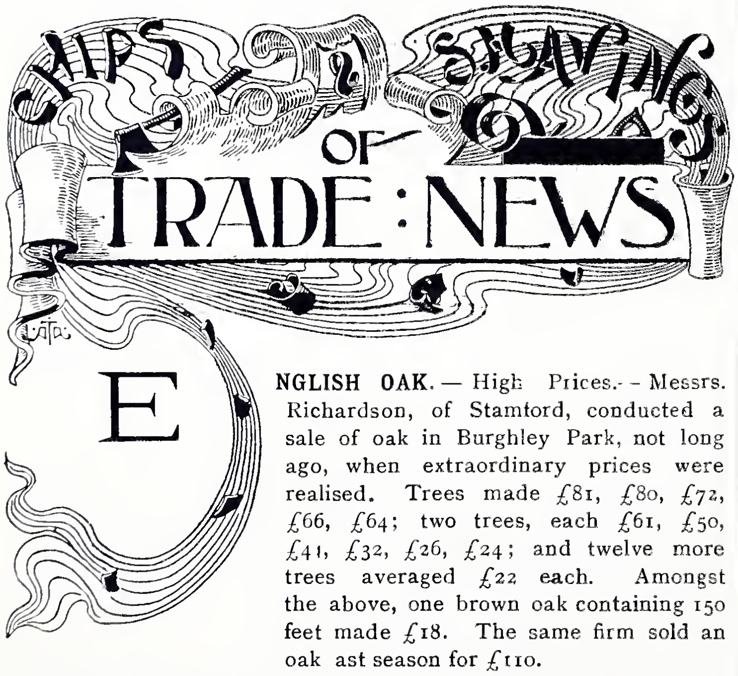
Provisional Protection for nine months, under the new act, £3 3s., To complete the patent for four years, £7 7s. French Patent, including first year s tax, £8; Belgian Patent, £4; Imperial German Patent, £10 10s. United States Patent, including all expenses for the whole term, £17 10s. Circular of information as to the mode of proceeding in applying for Letters Patent, cost of European Patents generally, and also of Colonial Patents forwarded upon application. Trade Marks and Designs registered in England and Abroad.



ENGLISH OAK. — High Prices.- - Messrs. Richardson, of Stamford, conducted a sale of oak in Burghley Park, not long ago, when extraordinary prices were realised. Trees made £81, £80, £72, £66, £64; two trees, each £61, £50, £41, £32, £26, £24; and twelve more trees averaged £22 each. Amongst the above, one brown oak containing 150 feet made £18. The same firm sold an oak ast season for £110.

A Preferred Creditor.—A good story is going the rounds about a New York merchant who recently failed for a large amount. He called all his creditors together, and offered to settle with them for ten cents on the dollar, giving them his notes, payable in thirty days. As most of the creditors had little hope of getting anything they eagerly accepted the proposition. One man, however, stood out for better terms, and all efforts to get him to agree were futile. Finally the bankrupt took him out in the hall and said: "Ven you com in an' sign mit de udders, den I make you preferred creditor." "All right," says the kicker, "under those circumstances I will agree to a settlement." The papers were signed, and all the creditors left except the one who had been told he was to be preferred. "Vat are you vating for?" said the man who had failed. "Why, you said I was to be preferred. I am waiting to know what I am to get." "Vell, I tell you, you get notings." "Get nothing! Why you promised to make me a preferred creditor if I would sign with the rest." "And so you are. I make you preferred. I tell you now you gets notings. De udders wait thirty days before they know it, and den dey gets notings."

Kimberley Exhibition.—Among English firms who will be represented at the forthcoming exhibition at Kimberley, Messrs. Jas. Cartland & Son will have an extensive display. Messrs. Peyton and Peyton also are sending out a large selection of their productions.

"**Great Thoughts.**"—There are features of special interest in this issue of *Great Thoughts* which commend it to a large variety of readers. The books of the month, which are of real merit, are well reviewed by Mr. Grant Richards, and the sketch of De Quincey, the English opium eater, is interesting. *Great Thoughts* deepens in interest month by month.

Mr. S. Levy Lawson is having the extensive premises, 105, 107 Queen Victoria Street, beautifully fitted throughout as show-rooms for American industrial exhibits. Already on several of the floors may be seen specimens of unique furniture, clocks, &c. Many of the designs are exquisitely artistic.

To Furniture Manufacturers.—Wanted, descriptive estimates and terms for economically furnishing a considerable number of suites of four rooms, kitchen—living-room, and two bedrooms—in middle-class flats now being completed in London. Apply to W. H. Gibbs & Co., 5, West Kensington Terrace, W.

Nettlefolds, Limited.—The balance sheet for the year of this company, made up to March 31st last, shows a net profit of £166,203, which, with the balance brought forward from last year, gives an available surplus of £169,214. After deducting the interim dividend paid on January 1st, there remains £143,096, which the directors recommend should be dealt with as follows:—Directors' fees, £1500; depreciation, £50,000; to reserve fund, £40,000; to pay on July 1st on the preference shares a dividend of 5s. per share, less income tax, which will absorb £5119; to pay on the ordinary shares a dividend of 10s. per share, and a bonus of 10s. per share, free of income tax, which will absorb £42,000; and to carry forward £4477.

"**The Latest Electrical Invention,**" says an American paper, "is the cat paralyser. It is a very simple device, and anyone can kill all the cats within 100 miles if they feel so disposed. First secure a cat skin—tom cat preferred; inflate the skin by means of a pneumatic tube; connect the cat's tail with the trolley wire of the railway by means of a copper wire, any length desired; place the inflated cat skin in your front yard; the electrical current passing through the cat will cause it to bow its back as if seeking trouble. Your neighbour's cat on seeing this piece of ingenuity will tackle it, but he will never tackle another. The instant he places his claws into the electrical cat, he is electrocuted. The inventor killed 100 members of the feline family in one night."

The Paris Workman.—English workmen think, sometimes, that they have some right to grumble, but they are not the most hardly-used people in the world. The Paris workman is far worse off than the London workman, even supposing that his wages are as high as those of the latter, which is not generally the case. The cost of living in Paris is nearly, if not quite, a third more than it is in London. All the necessaries of life are heavily taxed, and the workman pays as much upon the bread, wine, sugar, &c., that he consumes as the great bankers in the Rue Laffitte do, in proportion to the amount. If he tries to escape being gradually poisoned by the adulterated wine especially prepared for him, and has a cask sent to him from the district where it is grown, he pays half its value again in the form of octroi dues when it is delivered to him in Paris. M. Carnot pays exactly the same amount upon wine that may have cost him ten times as much. If the tax is fair in one case, it must be iniquitous in the other. The practical result of this system is that the workman is almost debarred from drinking pure wine, although he is rightfully entitled to it for the sum that he pays. He is in the hands of dealers who do not care if he is poisoned or not, provided that they can make money by him, and the poisoning process is sufficiently slow to escape detection. Then, again, the Paris workman has to contend with the cupidity of landlords, who have not the reputation of being a very scrupulous class of speculators. The smaller the lodging the higher is the rent in proportion. Considering all the difficulties that the working people of Paris have to contend with, the wonder is that they accept their fate with such good temper, and generally show such a philosophical spirit in trying to make the best of it.

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THE CABINET MAKER AND ART FURNISHER

THE
UPHOLSTERY & DECORATING JOURNAL
CARPET & FLOOR-COVERING RECORD
FURNISHING HARD-WARE GUIDE
TIMBER-YARD & WOOD-WORKING
MACHINIST

THE TRADE JOURNAL OF ALL WHO BEAUTIFY THE HOME

MONTHLY 6D.
OFFICES 15A FINSBURY SQUARE LONDON E.C.

Edited by J. Williams Benn, M.P., L.C.C.

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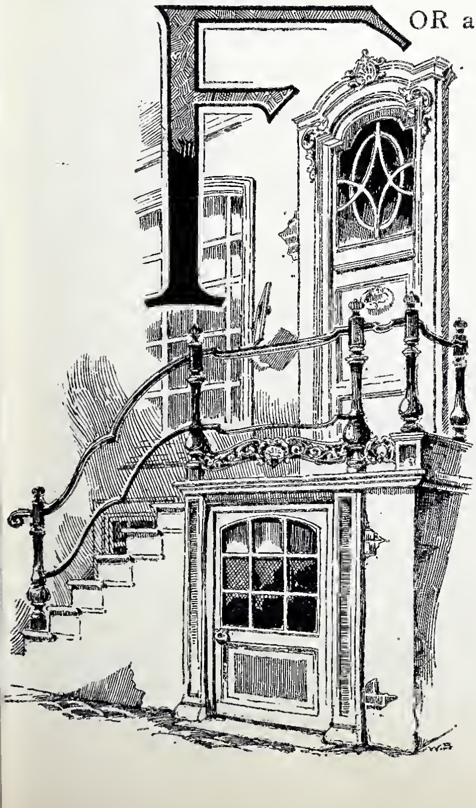
Pen and Ink Notes By the Editor.

STRAY JOTTINGS FROM THE NETHERLANDS.



FOR anyone possessing artistic inclinations, there are few pleasanter ways of spending a short holiday than to take a quiet jaunt through Holland and Belgium. It matters not whether the traveller be journeying in search of fine paintings, quaint architecture, rare craftsmanship, or—like the venerable Syntax—in search of the picturesque, in neither case will he be disappointed. Indeed, had he the same end in view as did the eccentric doctor throughout that notable third pilgrimage of his, he might go farther, and fare worse, than in the land of the windmill and the stork. The Dutch people have been so closely associated with the past history of our own land, and they are so characteristically akin to ourselves in many ways, that, to an Englishman, there is a keen pleasure in mixing among them, within their own surroundings; and the feeling is evidently reciprocal, for anyone belonging to our own nation travelling in the land of Mynheer is almost invariably treated with the greatest cordiality and good nature wherever he may go.

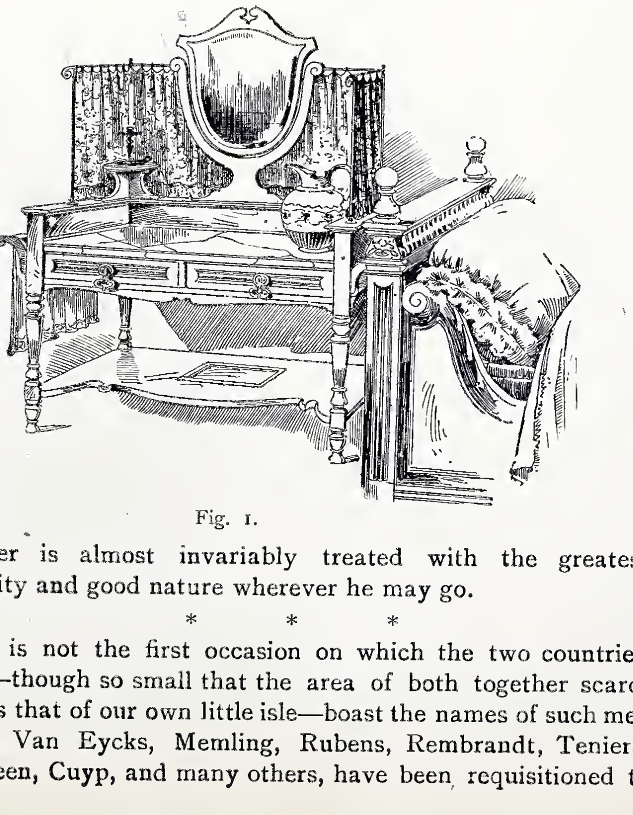


Fig. 1.

* * *

This is not the first occasion on which the two countries, which—though so small that the area of both together scarce exceeds that of our own little isle—boast the names of such men as the Van Eycks, Memling, Rubens, Rembrandt, Teniers, Jan Steen, Cuyp, and many others, have been requisitioned to provide the subject for my "Pen and Ink Notes," and it is to be hoped that it will not be the last. The principal cities of both Holland and Belgium rejoice in the possession of so many rare old works whose study cannot but be deeply interesting, and, what is more, beneficial, to any thoughtful member of our craft, that it is always possible to find something fresh when sojourning in that direction.

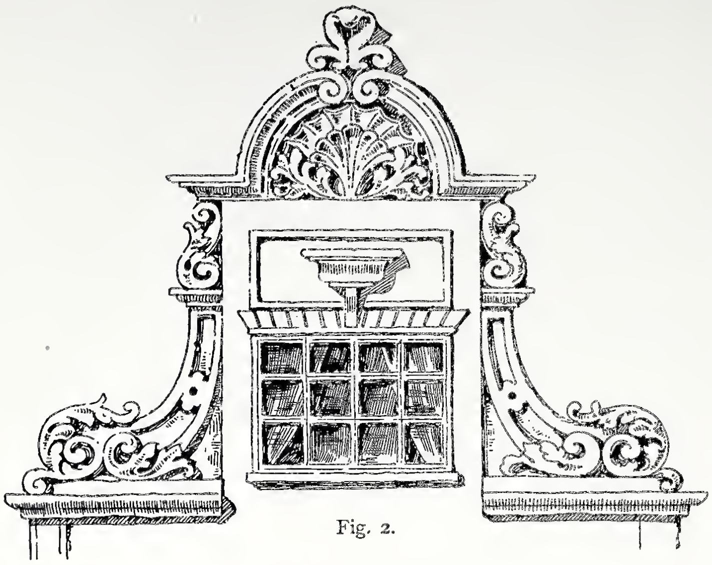


Fig. 2.

* * *

Thus it was that, on one truly delightful morning during the early part of last month, I found myself once again wandering along the tree-lined canals of Amsterdam, much in the same frame of mind as the "sentimental traveller," and prepared to make the best of everything. It is true that my portmanteau contained a somewhat more varied selection of articles than the "half-a-dozen shirts and pair of black silk breeches" rejoiced in by the peripatetic "Yorick;" but even had it not been so, the beauties of that grand old Dutch city would, for the time being, have made up for any lack of personal possessions. Notwithstanding Doctor Johnson's brusquely-expressed opinions on the matter of foreign travel, there can be no doubt that "knowledge and improvement are to be got by sailing and posting for that purpose;" and, while primarily seeking rest and relief from the routine of daily occupations, I was yet in search of any scraps of "knowledge" which might prove acceptable to the readers of *The Cabinet Maker.*

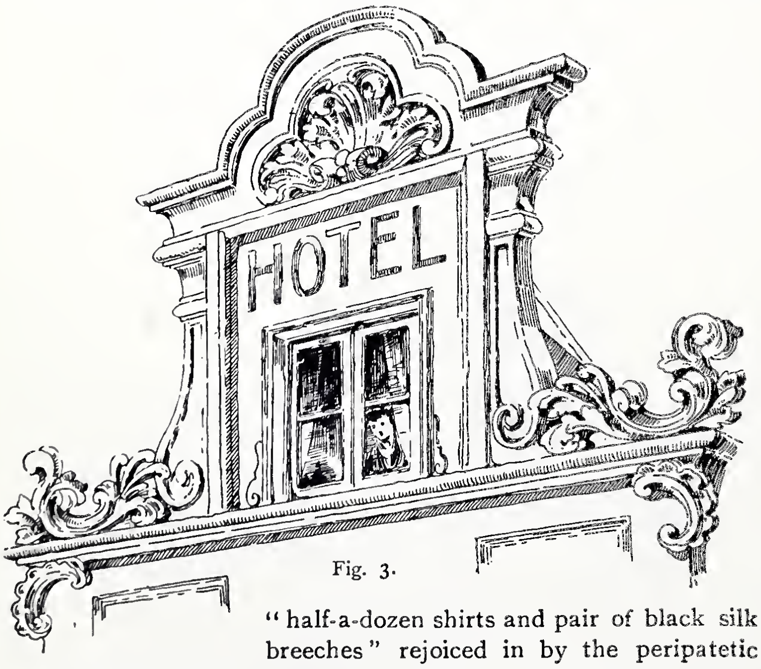


Fig. 3.

When on such a holiday, the possession of a pencil and sketch-book, and the will to use them, add indescribably to one's enjoyment, and induce a constant watchfulness, and consequent discovery of points of interest which might otherwise be passed unnoted. Sterne, under his *nom de plume* of "Yorick," well said, "What a large volume of adventures may be grasped within this little span of life, by him who interests his heart in everything, and who, having eyes to see what time and chance are perpetually holding out to him as he journeyeth on his way, misses nothing that he can *fairly* lay his hands on. . . . . I pity the man who can travel from Dan to Beersheba, and cry, 'Tis all barren, and so it is; and so is all the world to him who will not cultivate the fruits it offers." It was such a one of whom he recounts having met him in the grand portico of the Pantheon, and who summed up his opinion of the place in the brief remark, "'Tis nothing but a huge cockpit."

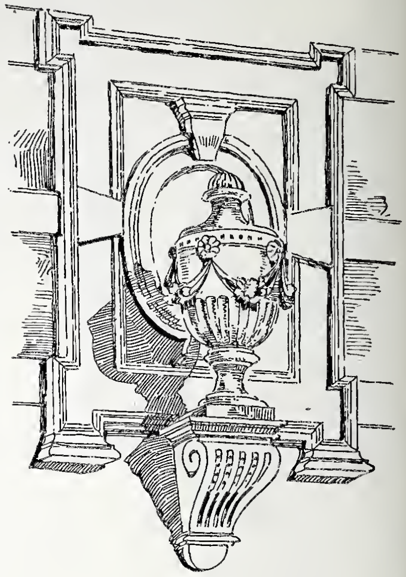


Fig. 4.

* * *

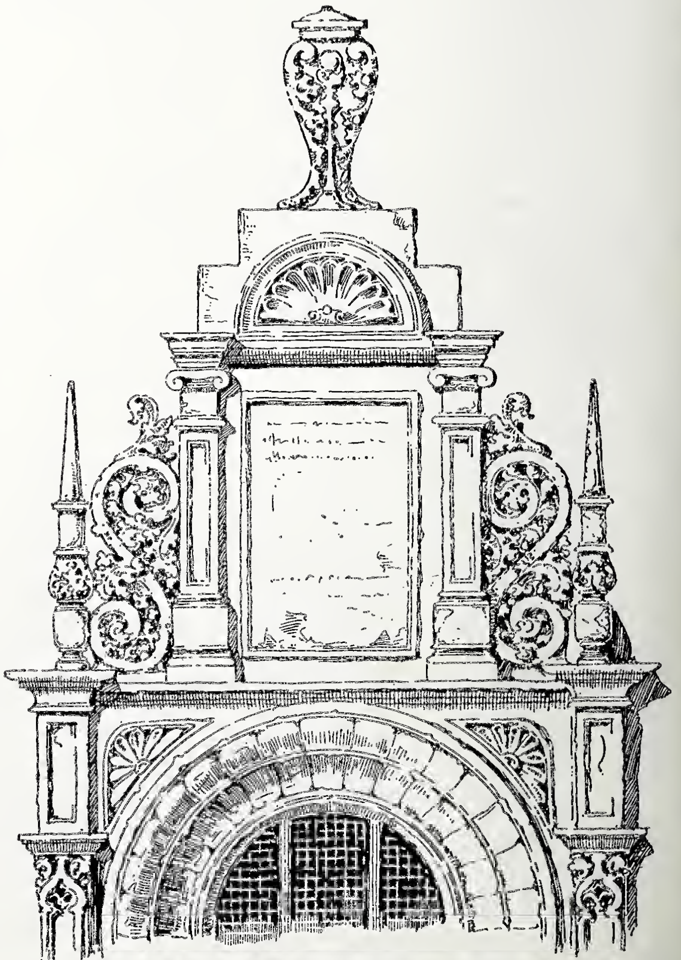


Fig. 5.

Doubtless, to Sterne's "Smelfungus" Amsterdam would reveal but few beauties, but to him who revels in quaint picturesqueness of architecture and vista, who can appreciate the colouring of a glorious sunset, reflected in innumerable placid canals, indeed who has an eye for beauty at all, the "Venice of the

North" may be "a joy for ever." "Amsterdam," declares the author of "Vanity Fair," "is as good as Venice, with a superadded humour and grotesqueness which give the sightseer the most singular zest and pleasure;" a panegyric which I echo with all heartiness. Let me say, before going further, that it is not my intention to give a stereotyped report or chronological account of decorative art in the Netherlands, either past or present. These notes, obviously fragmentary as they are, are simply a collection of a few odd "bits" from a holiday sketch-book which may be acceptable to those in whose interests they appear, and the reader is asked to take them for what they are worth.

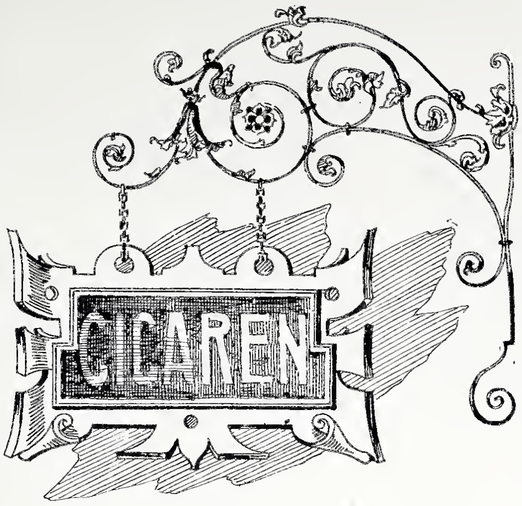


Fig. 6.

* * *

I must confess to sharing with "Yorick," when travelling in quaint old cities, a keen liking for back streets and odd crannies. The latter part of the indictment, "The man who either disdains or fears to walk up a dark entry may be an excellent good man, and fit for a hundred things, but he will not do to make a good sentimental traveller," may well be altered to "artistic traveller," for it is ofttimes in the most out-of-the-way places that choice bits of architecture and woodwork are hidden away. The pretty doorway and balustrade in the initial were jotted down during a voyage of discovery into the less frequented parts of the city, and they are well worth noting. The French influence is here apparent, as, indeed, it is in many Dutch buildings. That, of course, is not to be wondered at when the connection which Louis XIV. formed with that portion of Europe is borne in mind.

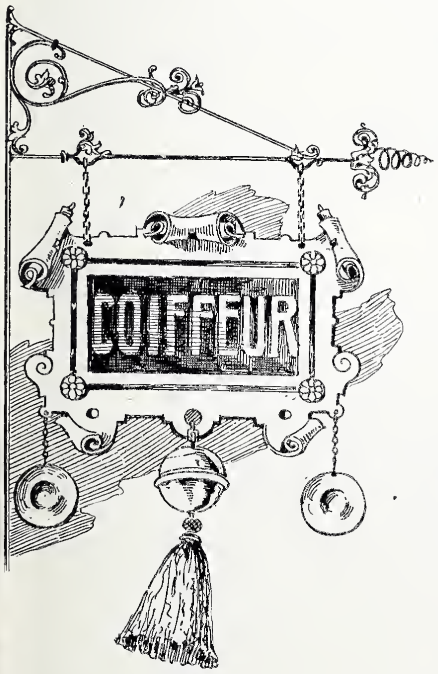


Fig. 7.

* * *

In many of the buildings recently erected by our leading architects he Dutch or Flemish gable is to be found; therefore a ouple of original examples, Figs. 2 and 3, are not out of lace here. There is nothing strikingly novel or fresh about hem, but they are so thoroughly characteristic that the emptation to follow the example of good old Cap'n Cuttle, nd "make a note of," was not to be resisted. Fig. 4 is nother unpretentious but pleasing piece of detail—modern, y the way. The charming fragment of fourteenth-century tonework which figures next is a corner from the sole remaining original portion of the Oude Kerk, an interesting and rarely picturesque old church wherein rest the mortal remains of some of Holland's greatest naval heroes. The tower of the Oude Kerk rises far above the surrounding buildings, and lends a great charm to the view of the adjacent canals when seen from a distance. From thence, throughout the night, the progress of the hours is melodiously pealed forth by one of those sweet and tuneful carillons for which the churches of the country are famous. To be rudely awakened at an unseasonable hour by a harsh, clanging bell, such as appear to be the delight of some of the bell-ringers on this side of the German Ocean, is calculated to sorely try the temper, but the music of the chimes of the Oude Kerk, or, still more, that of the cathedral chimes at Antwerp, exercises an influence before which any trace of choler at sudden awakening vanishes ere it has had any disastrous results.

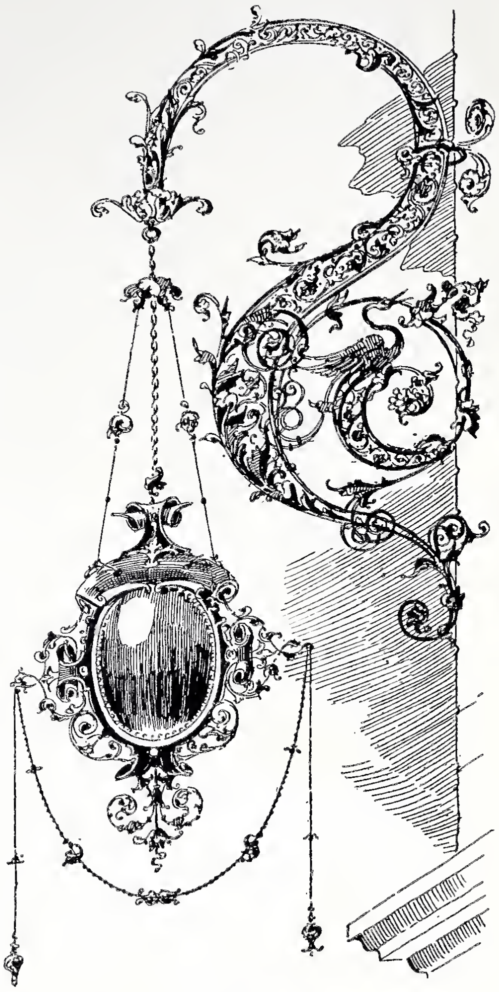


Fig. 8.

* * *

In whichever direction the eye glances along those thoroughfares of Amsterdam where many shops are to be found, it is sure to light upon some such decorative creation as indicated in Figs. 6, 7, and 8. I am not one to run down old traditions;

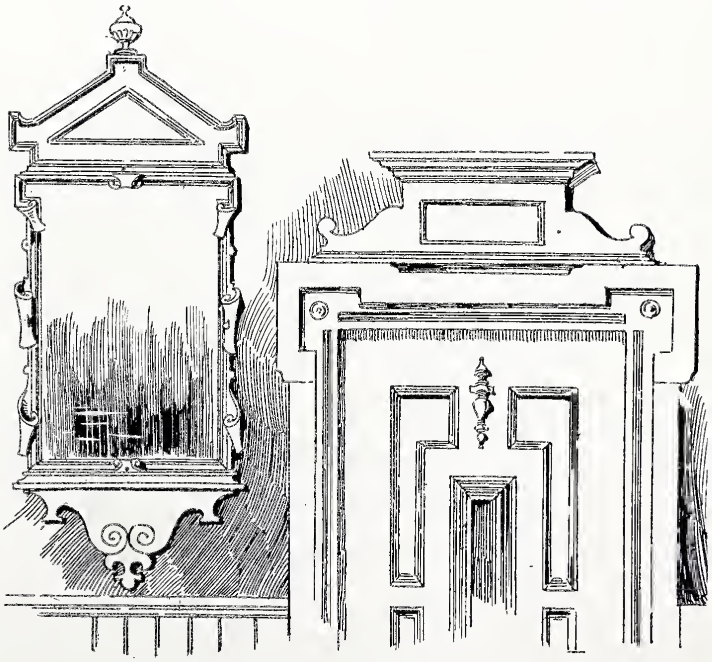


Fig. 9.

but still, it seems to me that a cleverly wrought sign like Fig. 6 is to be preferred before the wooden Highlander and conventional tobacco, with which we are familiar; and as to whether Fig. 7 or the barber's pole is more desirable, the reader may decide. The piece of ironwork roughly indicated in Fig. 8 is strikingly handsome, and my regret is that a pen-and-ink sketch does not do it justice. Anyhow, it shows the main lines of the design and gives some idea of its spirited conception and treatment.

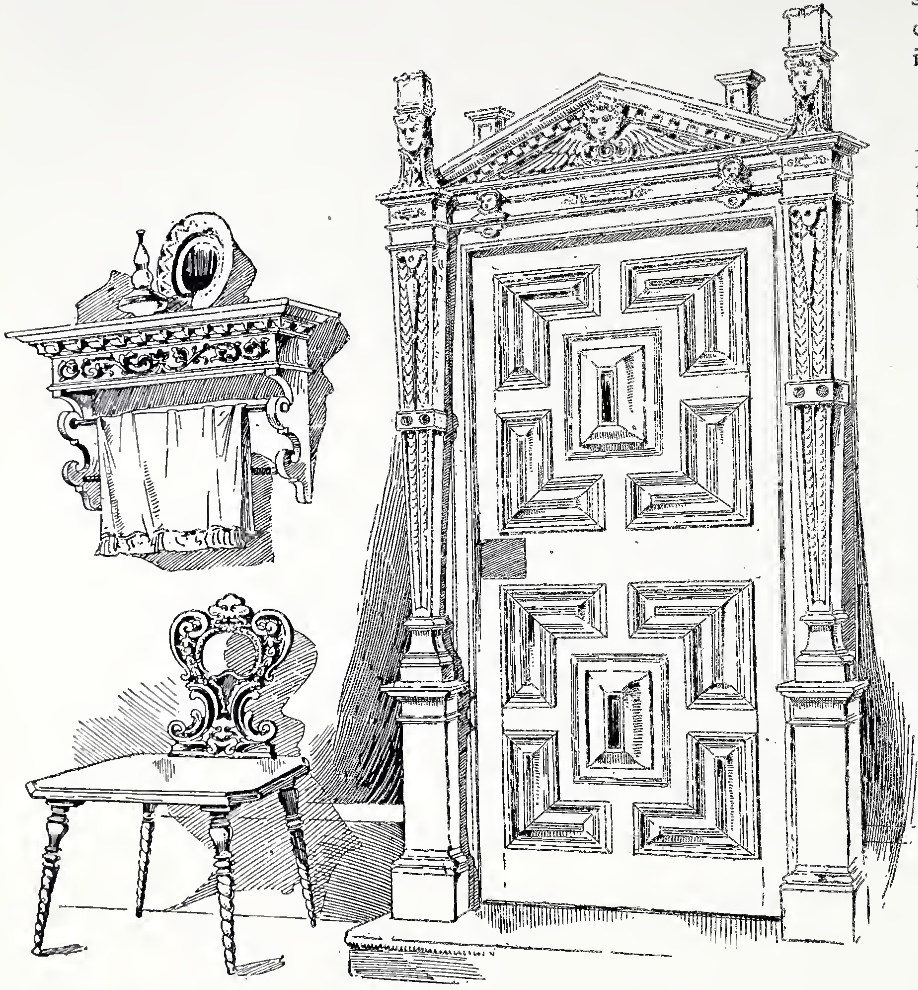


Fig. 10.

Now that wrought-ironwork is so coming to the front in this country in our interior furniture, our enterprising art-metal workers would do well to show what they can produce in this direction, for it is a field which is at present practically uncultivated. That there are a few decorative iron signs in London already I am aware, but they may be counted on the fingers of one hand.

* * *

A simple design, for the treatment of interior woodwork, sketched in Rotterdam, is indicated in Fig. 9, and it is thoroughly Flemish in character.

* * *

While sitting in my bedroom in the Damrak, Amsterdam, listening to the chimes from the Oude Kerk, it struck me that the washstand and bedstead there were of a type not often seen over here; they are therefore reproduced in Fig. 1. In many hotels in Holland it seems to be generally considered unnecessary to have a toilet table as well as a washstand, a glass being included in the latter in order to fit it to serve in both capacities. It is certainly a great convenience when washing to have a glass in front of one, in order to be able to see if the operation is being satisfactorily performed, and, looking at the matter from an artistic point of view, the idea is capable of very decorative treatment. The beds over there, as those of my readers who are Continental travellers are aware, have deep sides, and the bedding fits in as it were into a box. The idea is very good as far as it goes, but those who are unacquainted with the construction of the article generally discover that it results rather too frequently with the shins of the person getting into bed, and the sides of the bedstead, entering into close competition one with the other. However, *experientia docet.*

* * *

A chair of rather novel type is sketched in Fig. 11. It is a simple variation of a well-known form, but nicely covered in stamped leather, or good tapestry, the idea makes up well.

* * *

Of course, anyone "doing" Holland and Belgium cannot afford to miss Antwerp, that famous city of the Schelde, whose inhabitants have so recently recalled the ancient splendour of their forefathers by one of the most remarkable and gorgeous pageants, probably, ever witnessed. I find in my sketch-book a somewhat large and interesting group of sketches from Antwerp, from the Musée Plantin and the old Steen prison, but as these notes must shortly be brought to a close, the consideration of those two places must be reserved for the next issue. Having made mention of the city, however, it is fitting that something therefrom should find a place here; therefore, in Fig. 12 a corner of the smoking-room in the Hotel du Grand Labourer is roughly sketched. It is interesting as showing that in their modern work the people of Antwerp—at least, many of them—adhere to the traditions of days long gone by.

* * *

The pageant referred to in the foregoing paragraph was styled the procession of the Landjuweel, which latter word, signifying the "Jewel of the Land," was formerly employed to designate the gold or silver cup offered by the Chambres de Rhétorique to those among their sister societies that produced the best drama, the finest poem, or a burlesque or allegory suited to the taste of the day. The rival societies (says the *Times*) competed in public, and their literary joust was the occasion of great festivities in the towns where they assembled. The streets were decorated,

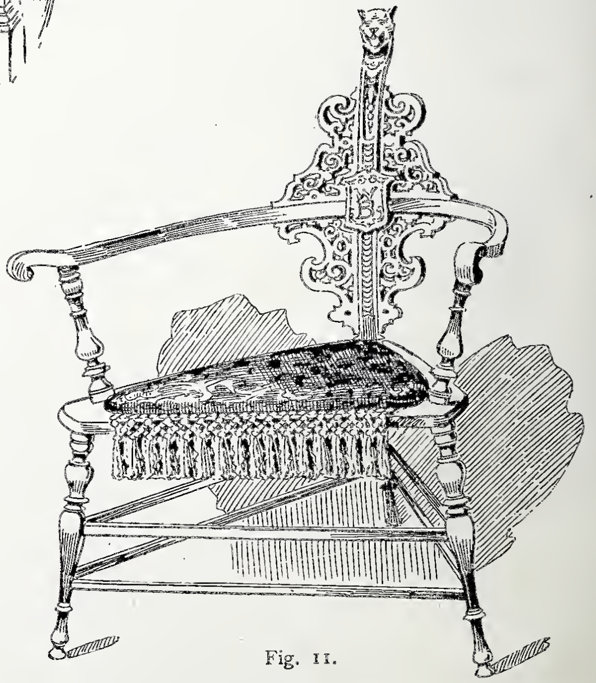


Fig. 11.

processions were formed to meet and escort them, the victors were crowned with honours, and the pomp and circumstance that attended these intellectual contests of a rich and cultured *bourgeoisie* may be said to have equalled those of the more warlike and sanguinary tournaments of the nobles."

* * *

"It is one of these *fêtes*—the most splendid on record—that of the 3rd of August, 1561, that the Archæological Academy of Antwerp resuscitated last month to celebrate the jubilee year of its foundation. All classes lent willing aid, and the *cortege*, which recalled the splendours of an epoch when Antwerp and not London was the metropolis of the commercial world, consisted of 3000 people, 500 horses, and 41 triumphal and allegorical cars. Fourteen Antwerp societies—literary, artistic, political, or merely pleasure-seeking—all of whose members were arrayed in the authentic costumes of the sixteenth century, represented the Chambres de Rhétorique as they appeared to the eyes of the Antwerp burgesses when they made their solemn entry into the town, to be received by that famous Antwerp Chambre de Rhétorique, the *Violieren*, that formed part of the renowned Guild of St. Luc."

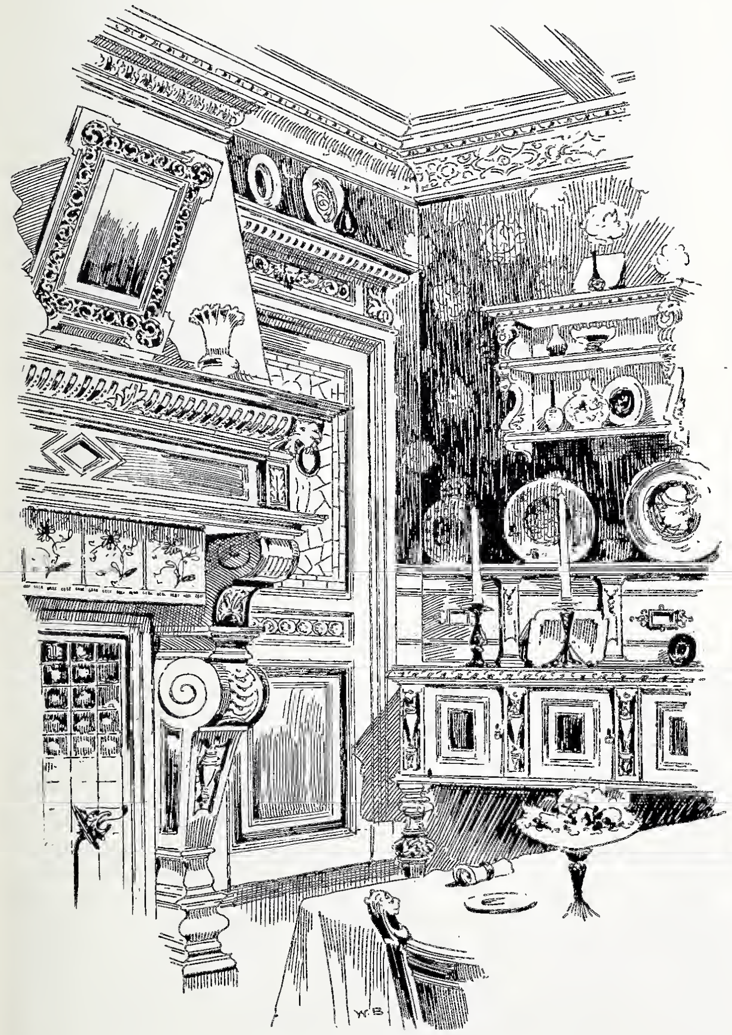


Fig. 12.

"The *Violieren* of '92 was composed of a group of 100 cavaliers, recruited from the ranks of the Antwerp aristocracy. Masters and retainers were equipped at their own expense, and presented a splendid pageant as they defiled slowly past the King's Palace, whither his majesty had arrived from Ostend to assist at the ceremony. Eight drummers and eight fifers in the colours of the town, white and red, standard-bearers carrying the banners of the Commune and Guild of St. Luc, pages, mace-bearers, attendants of all descriptions, preceded the procession. The members of the *Violieren* wore the historic costume of their ancestors—to wit, white satin doublet and hose, covered by a crimson mantle. The effect, under a radiant sun, was brilliant in the extreme, the more so as many had carried historic exactitude to the point of adorning their robes with real precious stones, and of girding round their waists the genuine swords and jewel-studded scabbards of their ancestors, disinterred from priceless private collections."

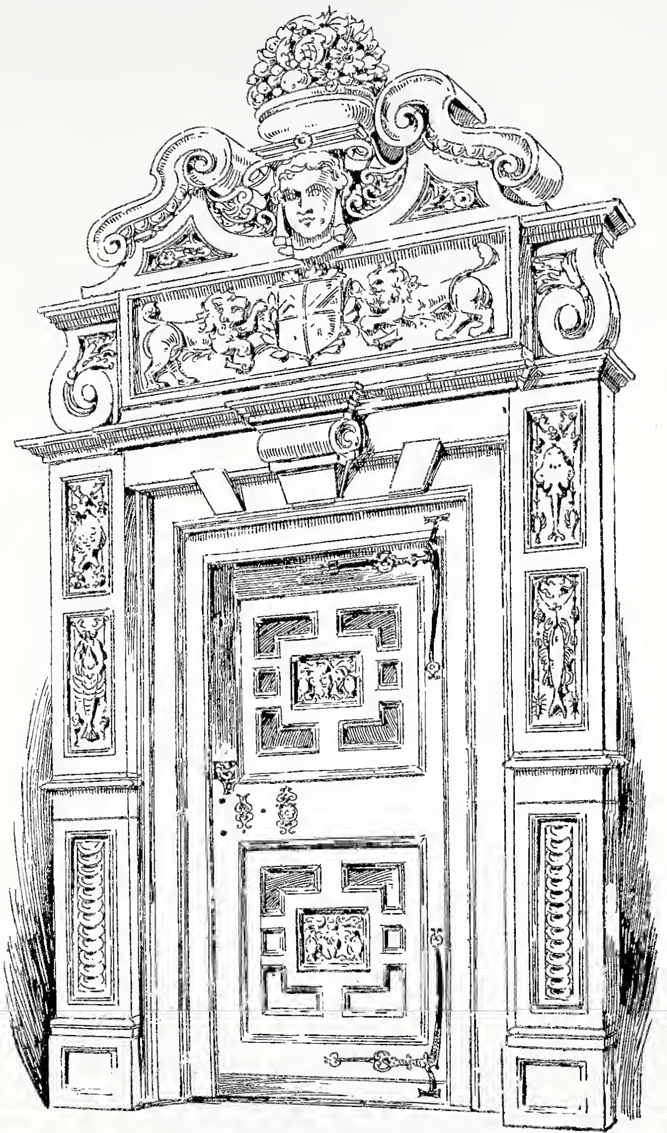


Fig. 13.

"The multiplicity of costumes, all faithful reproductions of the age to which they belonged—for three months every artist, jeweller, and tailor of Antwerp had been pressed into the service—the decoration of the cars, and the episodes they represented, such as the legend of Quentin Matsys, the spread of Gothic art, the rise of the Italian Renaissance, the Maid of Antwerp, on horseback, in white brocade, wearing a mighty mantle of scarlet velvet, lined with ermine, the accessory personages, such as the Heralds-at-Arms, the trumpeters, the Court fools—even to enumerate them all would be an endless task. But one group may be especially mentioned for its popularity. It was composed of sixty young girls, clad in white, surrounding one of their number who represented the Maid of Malines, and scattering handfuls of flowers on their way."

* * *

"It would be difficult to estimate the cost of all this magnificence. One Antwerp society alone is known to have spent more than £4000 in preparing for it. All vied with one another to be first in excellence, and all succeeded so admirably that it is hard to say to which the first honours should be assigned."

Few figures in the history of the Netherlands have left a more unenviable reputation than the Duke of Alva, one of the emissaries of Spain, and a man of iron will, who exercised the powers and organisations of the Inquisition with a ferocity and inflexibility worthy of Torquemada himself. The Duke's stronghold, the Port d'Hal, at Brussels, is still standing, and when gazing at its grim proportions it is possible to imagine the mixed sensations of anticipation and terror experienced by the ill-fated prisoners doomed to pass through its gloomy portals. It is now kept by the state as a national museum, and is principally devoted to the display of arms and armour. There are, however, several objects of interest within its walls which repay the attention of the cabinet maker, and of these Figs. 13, 14, and 15, the door and the two mantels, are the most notable.

* * *

The door (Fig. 13) originally graced the hall of the old Fishmongers' Company, at Brussels; and the panels on the lintels and on the door itself are filled with decorative renderings of piscatorial subjects. They are just indicated in the sketch, but to properly appreciate the skill exercised in their design and execution, the original must be examined. The same remark applies to the Renaissance mantel (Fig. 14). The cupids nestling in the shells underneath the brackets, the graceful proportions of the whole, and the character of the ornamentation, are all worthy of special study. To those who entertain the idea that for an article to be decorative it must be loaded with extraneous embellishment, I commend the little Gothic mantel (Fig. 15). It is one of the most graceful studies in proportion imaginable; indeed, its only charm rests in that, and it is quite sufficient. The restraint exercised in this mantel makes it worthy to be handed down to posterity as a model for young designers—and, for the matter of that, old ones too—to "mark, learn, and inwardly digest."

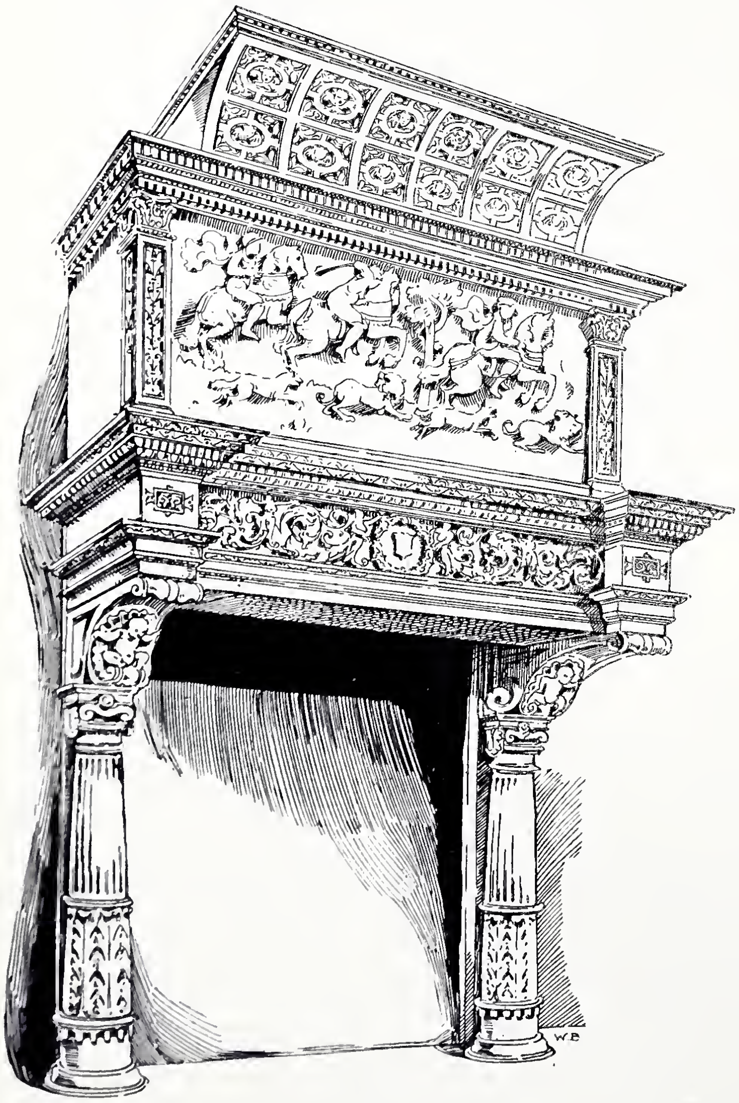


Fig. 14.

* * *

Notwithstanding the enthusiastic efforts of Welby Pugin and his disciples, most designers, and, for the matter of that, manufacturers too, have come to the conclusion that for domestic furniture the Gothic style is, in most essential respects, unsuitable, and, consequently, it is left altogether alone. While quite concurring with the decision to abandon it as far as adopting its forms for modern furniture is concerned, I cannot agree with its banishment from the designer's note book, for in the productions of Mediæval times may be found many lessons whose underlying principles may with advantage be applied in our work of to-day. The craftsmen who raised those glorious edifices of the Middle Ages, in whose beauties Ruskin takes so great delight, were no charlatans. They were honest, conscientious artists in the best sense of the word, and the result of their labour has many a lesson for us.

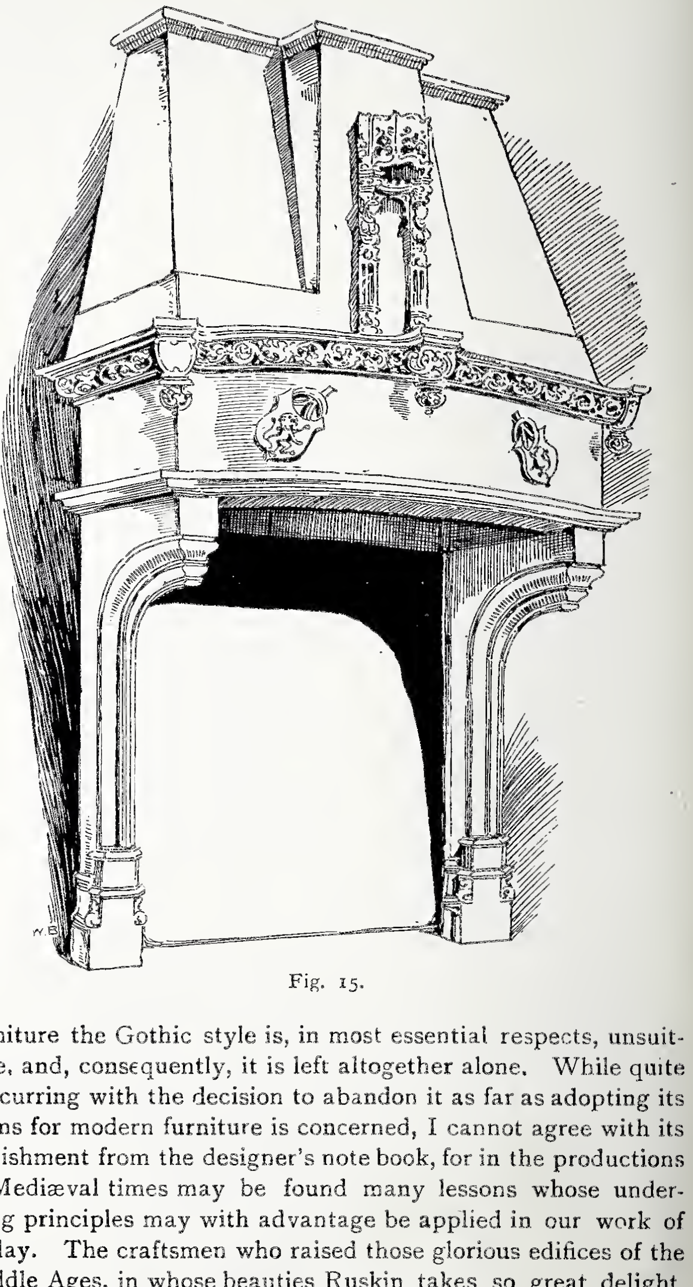


Fig. 15.

* * *

So much for a few recollections of a very pleasant holiday. There may not be much in them, but they come from a country whence we owe many of the features of what we fondly call our national style, the Elizabethan, and, if they do nothing else, they may suggest the reflection that it is possible, during a summer vacation, to do far worse than play the rôle of an artistic Autolycus.

ECONOMIC FURNITURE In the Prevailing Styles.

SMALL CHINA CABINETS FOR THE DRAWING-ROOM.

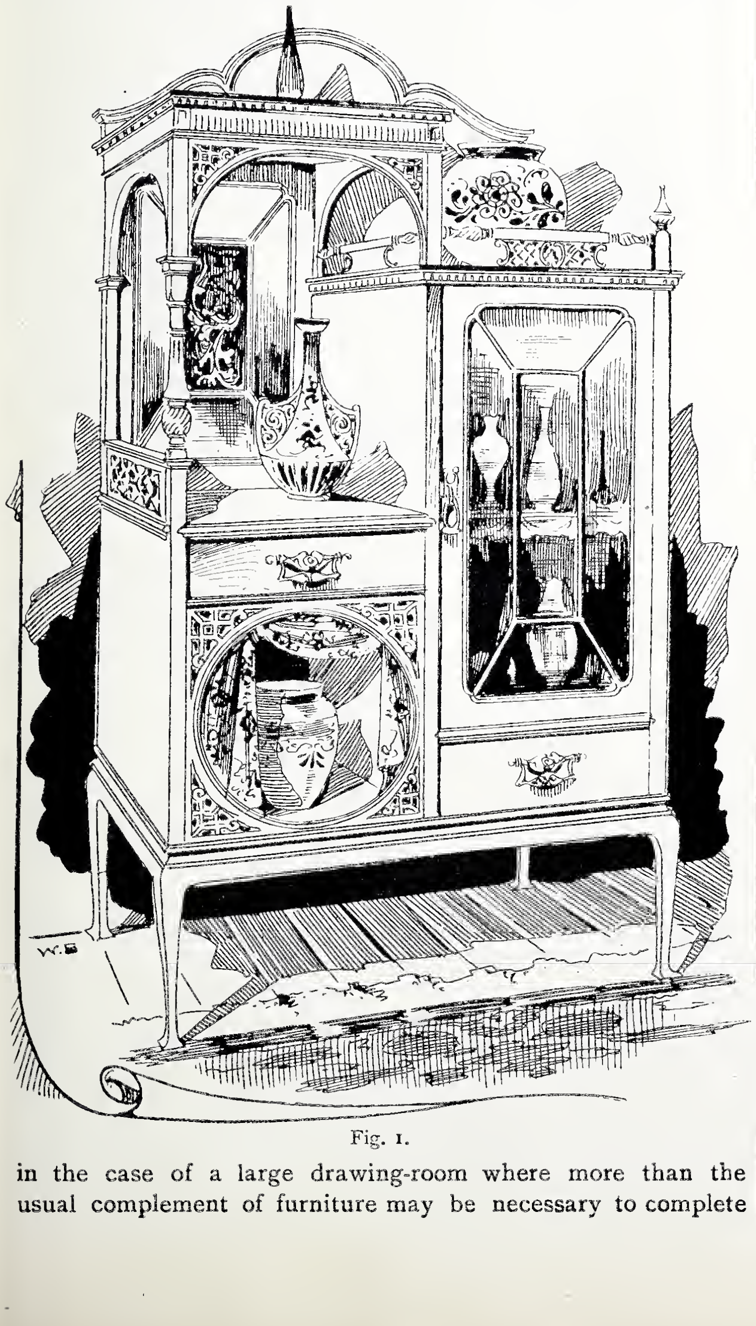


Fig. 1.

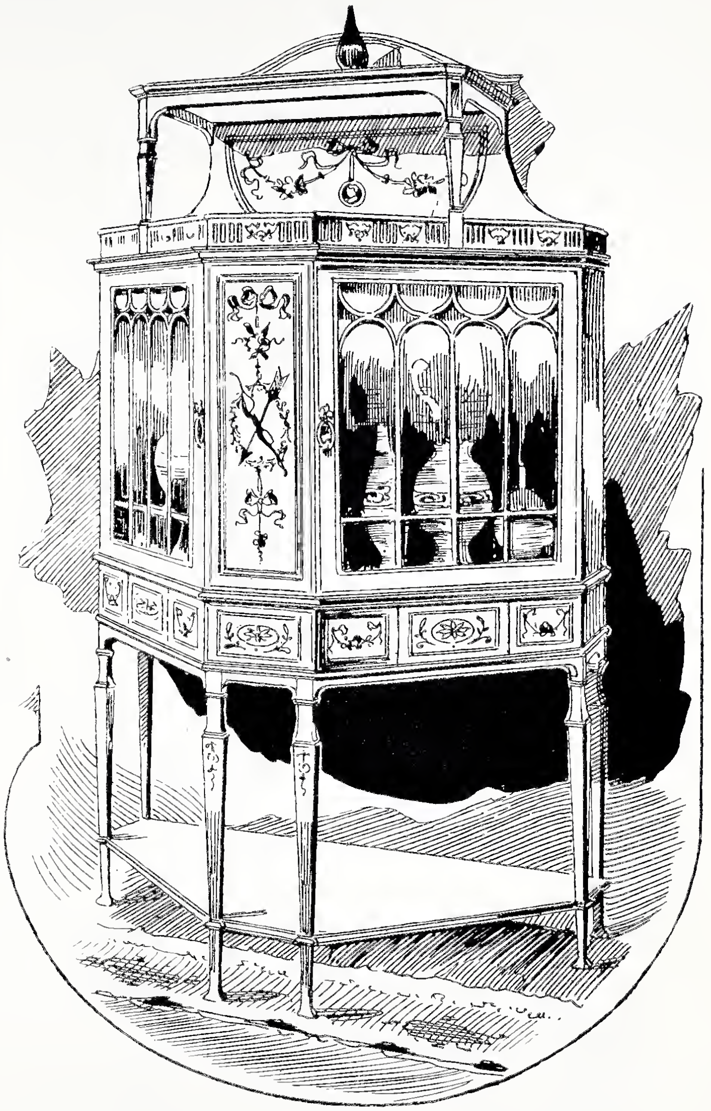


Fig. 2.

THE designs for china cabinets which we publish herewith, in the interests of those of our readers who cater for an every-day class of trade, belong to that section of cabinet work which may be classed between the generally unpretentious music cabinet and that more bulky article which constitutes the principal feature in the drawing-room. The designs in question are intended for use in small ante or reception rooms, where the presence of anything larger would be found to be inconvenient and unsuitable. And even in the case of a large drawing-room where more than the usual complement of furniture may be necessary to complete the ensemble, an unpretentious piece of cabinet work, on the lines here suggested, would effectively supplement the rest of the furniture. The tendency of many modern examples of drawing-room cabinet work is in the direction of unnecessary exaggeration of size, of over-ponderousness, if we may so call it. There is a subtle charm about simplicity in style and modest dimensions, which, for domestic purposes, is far preferable to anything extremely elaborate and imposing. It is possible for a piece of furniture to be too ornate to be restful, and it is well to keep that fact well in mind. The functions and associations of the palace or public buildings, of course, demand considerable magnificence of treatment in furnishing and decoration, but such is incompatible with, and undesirable in connection with, the surroundings of private life. It is a great mistake to endeavour to crowd the magnificence of a spacious West-End mansion within the narrow limits of the average suburban villa. Notwithstanding the absurdity of the proceeding, however, the attempt is often made by people who belong to the middle classes to ape the splendour of the roomy interiors of Belgravia by introducing to their houses cheap, large, and extravagantly enriched articles of cabinet work of questionable design and still more questionable execution. The result of such a proceeding is that the importance of a small interior is considerably diminished, and the comparison instituted with its showy appointments bears out the well-known adage. The value of many a drawing-room of the average size might be largely enhanced by the introduction of smaller furnishing accessories than are usually adopted. For instance, a three-foot cabinet would prove all-sufficient, both from a useful and ornamental point of view, where a five-foot article of the same class now proves all too much. This economy in space would result in three-fold compensation, for it would allow more room wherein to move about, it would give the apartment a more spacious appearance, and, being less crowded, would naturally be more generally airy and healthful. It sometimes happens that a purchaser stands in need of something a little more extensive in character than the music cabinet, though not requiring anything so large as the usual stock article. The selection of china cabinets of the size and style here indicated is not too extensive in its variety, and it seems to us that a few more designs of this description may not be unacceptable in the modern furnishing showroom. We, therefore, offer for the consideration of our trade readers a few original examples of drawing-room cabinet work specially designed to meet the demand for a china cabinet of medium size.

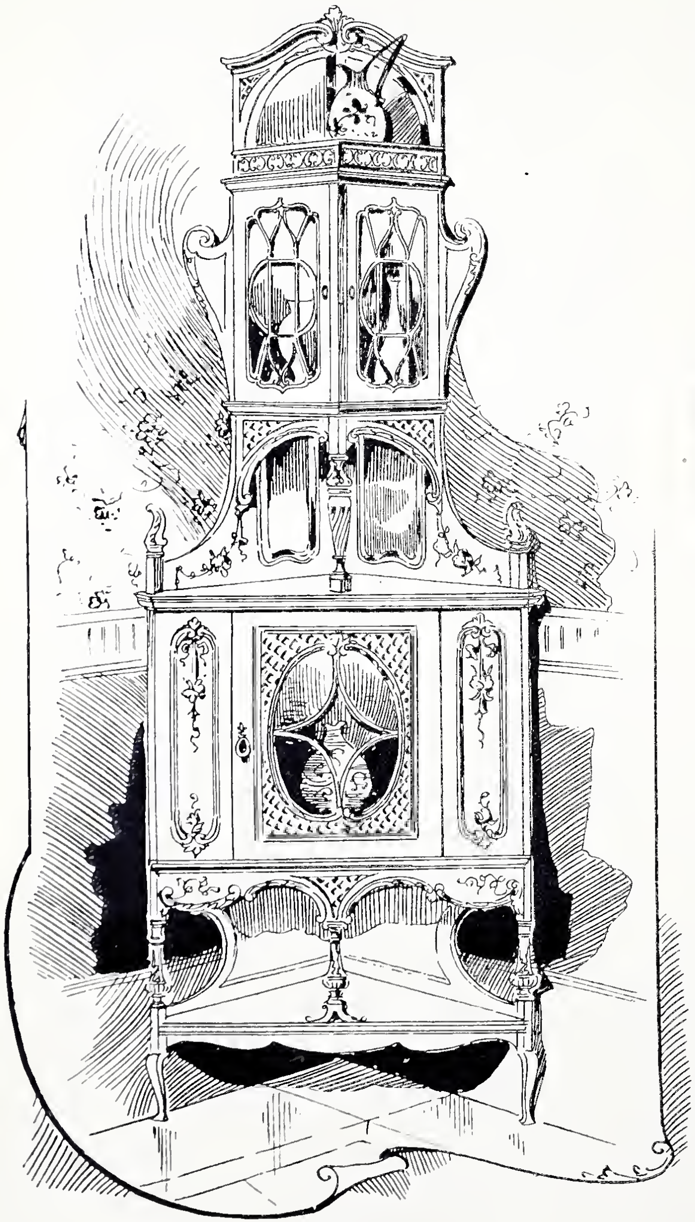


Fig. 3.

Example No. 1 exhibits that irregularity of design which has become one of the leading characteristics in the fanciful furnishing woodwork of to-day, and which appears to such effective decorative advantage when supplemented by suitable artistic knick-knacks. The distribution and general character of the various cupboards and recesses afford every facility for the exhibition of curios, art pottery, and similar ornamental trifles, which are such essential features in the furnishing scheme of a *fin de siècle* drawing-room. With the exception of the fret-cut recess framing and cornice spandrels, in this case all enrichment has been dispensed with. It is intended that the contents should form the chief decorative element, therefore no surface ornament is introduced to distract the eye from a due inspection and appreciation of the articles enshrined therein. The decorative effect of the lower recess is considerably increased by the introduction of a piece of silk or plush drapery, which would form a pretty background to the fretwork of dark mahogany. A dark wood, such as that named, is best suited for the Queen Anne character of the design.

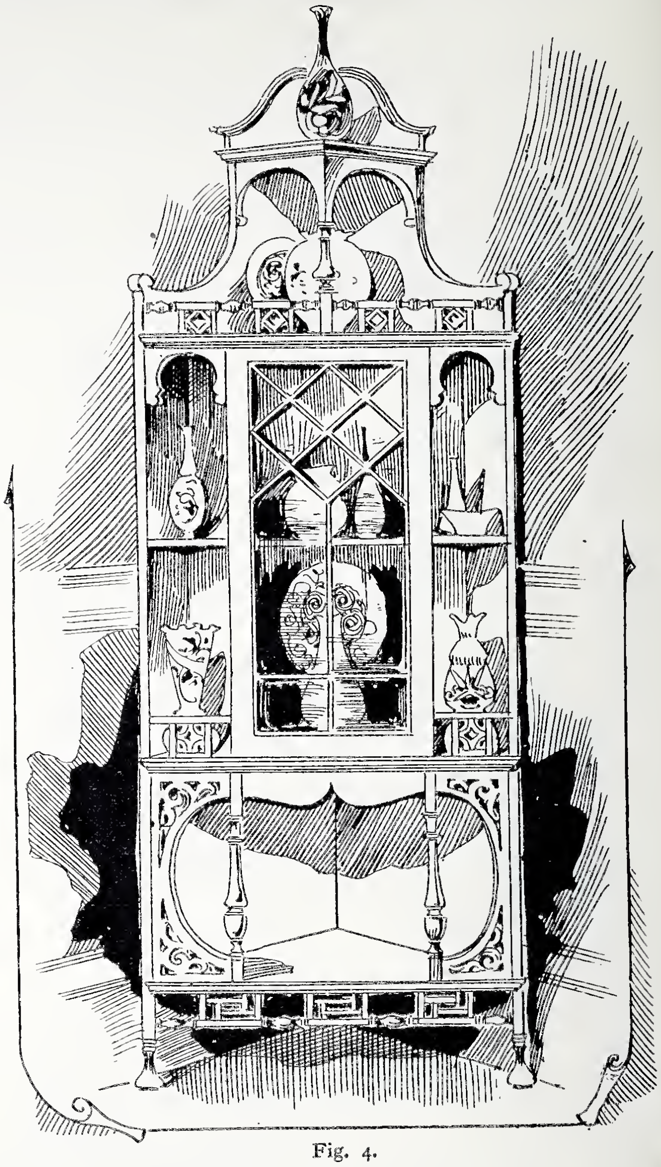


Fig. 4.

Example No. 2 would look well if carried out in satinwood, with marquetry or painted enrichment, as it represents an original rendering of Sheraton lines. Its angular formation permits of the contents being seen from any point of view, and altogether does away with the plain and uninteresting side view invariably associated with most articles of furniture of square proportions. Nothing could be more eminently suited to the restrictive conditions of a limited drawing-room than the cabinet in question. The absence of square corners makes all the difference in the degree of space occupied by an article of this shape, in addition to which it results in an unusual novelty of aspect as regards design and general arrangement. Few portions of the domestic interior have of late received so much attention at the hands of the house furnisher as the corner; and the reason in obvious. It is a situation which offers great opportunities for the achievement of fanciful furnishing effect, as, for instance, the most recent forms of the now all-popular cosy corner. Such being one of the most fashionable institutions of the present time, we submit herewith a few original designs for corner cabinets which are intended to supplement the cosy corner, and suggest an extension of the corner-furnishing scheme to the rest of the apartment. An arrangement on similar lines would leave the sides and centre of the drawing-room comparatively free for the disposition of the minor accessories of the apartment, such as chairs, small tables, and the like. The accommodation of a numerous party of visitors would be greatly facilitated by such an economy of space in the principal reception-room of the house.

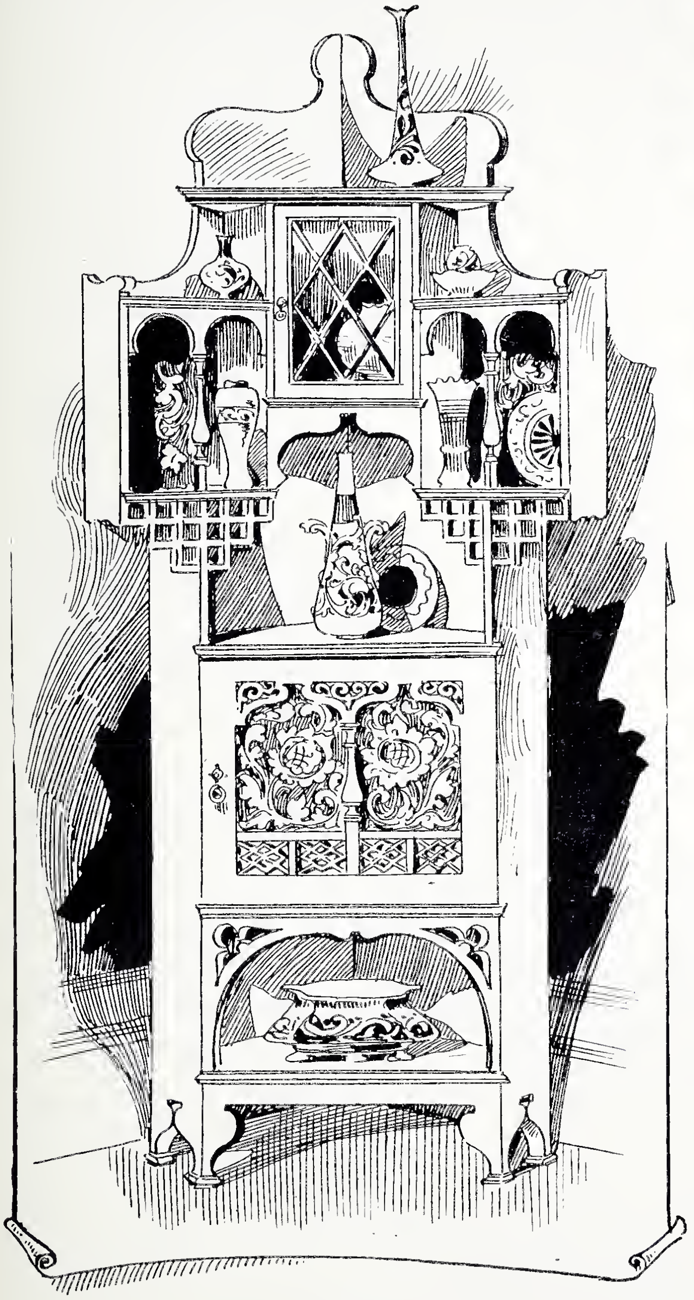
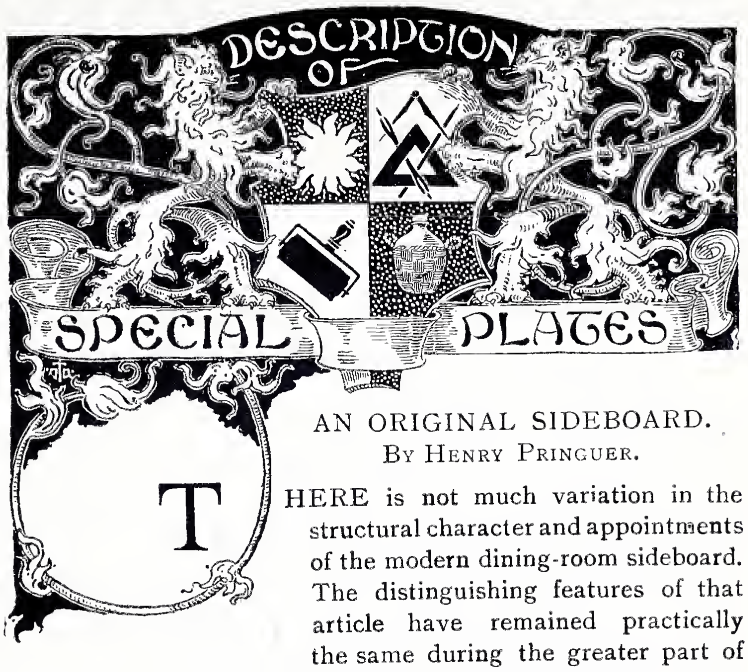


Fig. 5.

Cabinet No. 3 is designed to meet the prevailing demand for furniture possessing French characteristics. It is rather uncommon in character, more especially in the build of the upper part, with its square china cupboard and pedimental recess. The tracery of the transparent glass door panellings is busy and effective in design, and calculated to greatly accentuate the decorative value of anything exposed to view within. The formation and detail of No. 4 also suggest a novel departure from more generally recognised lines, as well as being at the same time inexpensive in character. They represent a style of woodwork well adapted for enamelling; a class of treatment which continues to hold its own in the estimation of the public.

No. 5 is a simple interpretation of Oriental characteristics, designed for execution on similar lines to those suggested above. The panelling in the lower cupboard door is intended to have a background of Japanese leather-paper, which would be eminently in keeping with the Eastern character. A cabinet of this description would form a most appropriate receptacle for Oriental *objets d'art et vertu*, of which there is such a prolific importation at the present time.



DESCRIPTION OF SPECIAL PLATES

AN ORIGINAL SIDEBOARD.

By Henry Pringuer.

THERE is not much variation in the structural character and appointments of the modern dining-room sideboard. The distinguishing features of that article have remained practically the same during the greater part of this century, changes in fashion having only affected the superficial style of the woodwork. Additional importance in the form of extra cupboard and shelf accommodation has certainly been given to the upper part, but in the main there is little or no difference to be observed in the various component parts. We submit herewith an attractive suggestion, in which the designer has attempted a novel departure from the usual order of construction.

The design is based on the light and graceful lines which originated in the Heppelwhite and Sheraton schools. The interpretation in this instance, however, is original, a result achieved without sacrificing any of the utility essential to such an article. The point of divergence from regulation lines lies in the elevation of the cupboard accommodation to a convenient height at each end, an arrangement which obviates the necessity of bending the back when placing anything therein. The embellishment of the door panels is pleasing and suitable, consisting as it does of a carved or inlaid band of fruit, within which might be framed a stained or painted figure panel of a suitable description. The deep panel and spindle gallery make effective ornamental crowning features to a novel and suggestive piece of dining-room furniture.

DRAWING-ROOM FURNISHINGS.

The suggestions for drawing-room furniture to which this description refers may, it is hoped, prove of service to those of our house furnishing readers who are on the look-out for fresh ideas on such lines. The suite at the head of the page is of an inexpensive description, a qualification which brings it within range of an every-day class of trade. It is characterised by an effective simplicity of design which is far preferable to an elaborate and vulgar superfluity of cheap detail. The cut-through Chippendale panels in the settee and chair backs possess an ornamental value of a fanciful and lasting character. Although, as far as the woodwork is concerned, they constitute the sole element of enrichment, they are quite sufficient for the purpose. Nicely upholstered in silk or plush, this suite would make up effectively and at a comparatively low figure. The arrangement of the underframing of the little table in the foreground is rather original and quite in keeping with the other lines of the suite. The group at the foot of the page illustrates goods of a more expensive class, and is designed to meet the existing demand for the curvilinear shaping and generally ornate treatment of the Louis Quinze. The pierced carving in the corners and centre of the back of the settee is effectively situated, and the upholstery is broken up into graceful forms with easy and elegant outlines. Only one chair is shown in each case, as it is intended that the companion one should be of the same design.

THE SHAKESPEARE LIBRARY SET.

By Henry Pringuer.

The bookcase, writing-table, and chair which form one of our centre plates under the title of the "Shakespeare library set" are just what might fittingly be employed in the furnishing of a small private library or study. The upper part of the bookcase shows a novel arrangement of the bookshelf accommodation, the convenience and utility of which are, in some respects, superior to those of the more commonplace and typical style of article in general use. As a rule, a lot of valuable space is virtually sacrificed in the latter through the shelves being some inches deeper from back to front than the average size of book. This allows a narrow and awkward space in the rear of the volumes, which, if not filled up with inconveniently situated and unseen books, is rapidly taken advantage of by the dust. In the present instance, however, such an undesirable state of affairs is entirely obviated by means of the original contrivance depicted in the illustration. This consists in a division of the upper part from side to side into sections, those in front being hinged and arranged to swing open right and left of the main body in the rear. What under ordinary circumstances would constitute the doors are in this instance transformed into small supplementary swing bookshelves, thus answering a twofold purpose. These being intended for volumes of small dimensions are not so deep as those in the rear, which, as is plainly indicated, are designed for the reception of much larger volumes. The depth of all the shelves being the same measure as the books they are designed to accommodate altogether does away with the objection of waste space previously referred to. Another advantage of this contrivance is that when opened out the whole of the contents is exposed to view, thus offering every facility to the rapid discovery of any particular book. A separate and convenient classification of standard authors is also rendered possible by the division occasioned by the character of the bookshelves. The lower part of the article is fitted up with a sliding tray and bin, for the reception of drawings, periodicals, and waste paper, these being concealed from view by swing bracket curtains. The convenient recess which crowns the structure invests it with a distinctly ornamental character, the medallion bust of Shakespeare forming an appropriate and effective centrepiece. The writing-table shows a corresponding novelty of design in the form of a couple of swing bookshelves affixed to each side. These are conveniently placed to contain works for immediate reference, being made to swing round in order to bring the contents within easy reach of any person while seated at the table. The chair is easy in line and well suited to the requirements of the library in this respect. The carved enrichment of the whole suite is in keeping with the uses for which it is specially designed.

RENAISSANCE MANTELPIECE FROM THE CHATEAU DE PAU.

In no country has the Renaissance been rendered with a spirit so near that of the original fifteenth-century artists of Italy as in France. The style as adopted in various countries was filtered through the minds—if we may so express it—of artists of repute belonging to the various nationalities, and naturally became imbued with the characteristics of the people by whom it was rendered. Thus the German, Flemish, and English Renaissance, although exhibiting much of the spirit of the parent style, are more sturdy and less vivacious than that of the sunny south, but in France matters are altogether different. The piquancy and spirit of the Cinque-Cento are so much in keeping with the national characteristics of the French people that no modification of those elements was attempted, and, indeed, it is ofttimes difficult for the most experienced judge to decide whether certain works must be designated "Italian Renaissance" or "François Premier." The cheminée, or mantelpiece, from the Chateau de Pau illustrated in this issue gives an idea how the architects and sculptors of France could treat the details of the Renaissance, and is worthy of a place in the designer's portfolio for future reference.

❋ Art Lectures and Literature. ❋

TEXTILE PATTERNS AND DESIGNING.*

(*Continued from page* 46.)

TWELVE immortals are seated on their thrones in austere solemnity with Jupiter in their midst. The individuality of each god is delineated and Jupiter is rendered in regal splendour. Neptune, the sea-god, alone is standing, and with his trident he strikes the unhewn rock, from which the salt-water gushes forth. Pallas Athene is shown furnished with the defending Ægis and having on her head a helmet and in her hand a pointed lance. At the place where the lance has pierced the ground a green olive tree bearing berries is sprouting. The work is surrounded by a garland. The gods look at it with astonishment.

But Arachne wove the story of Europa carried away by the Bull. The latter seems to be really living and the sea to be heaving. In addition, Arachne wove Asteria seized by the flying eagle, the loves of Leda and the Swan, and of Antiope and the false Satyr. She wove the scenes of Jupiter as Amphitrion wooing Alkmene; Mnemosine's seduction by Jupiter in the guise of a herdsman; Aegina and Jupiter in the fire; and, lastly, Danae tempted by gold, and Proserpine by a Dragon. An ivy garland went round the border with flowers interwoven. The nymphs said about the woven work of art

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*From the *Textile Mercury*.

neither Pallas nor a jealous mind could find fault with the work; Arachne's fertile skill brought her to Athene's level, but the latter's work was inspired by a nobler mind.

This tale informs us of two grand figure drawings, which can compete with the best productions of the French and Flemish looms. Ovid reports, moreover, that Pallas Athene was not pleased with Arachne's work; on the contrary, she punished her by changing her into a spider, ugly indeed, but a skilful weaver. This was Arachne's punishment for having had the temerity to remind the daughter of the father's amorous adventures.

The following quotation, taken from the Odyssey, also gives a very clear image of the Grecian woven designs. Ulysses describes to Penelope the dress he wore on his departure to Troy; "The dress of the noble Ulysses was of a purple colour and rough in texture, with flashing embroidered front. A spotted doe is struggling under the fore-legs of a savage-looking dog. The astonishment of all beholders was excited by the manner in which the dog, woven in gold, was strangling the doe while glaring at it most ferociously, the latter meanwhile endeavouring to regain its freedom."

This embroidery is very interesting, because we find among the stuffs of the thirteenth century a very similar design. Here also we have a beast with a ferocious stare, which has seized a doe endeavouring to escape with its fore-legs.

We know how the Greeks used the forms of Art belonging to other countries and nations both comtemporaneous with and prior to them, and influenced these forms by their own genius. We may suppose the same to have been the case with the Romans. The whole development of art is said to be inherited and borrowed Hellenism, with traces of Asiatic influences. The Greeks and Romans had similar technical principles and methods in dress, in pottery, and in metal-work. The interior arrangements of their houses and apartments were at first the same, as well as their principal forms of architecture and artistic symbols. For this reason it is very difficult at present to decide whether Roman motives being also Grecian have an old common origin, or whether they were imported from Hellas. As there are no remains of stuffs from the Roman period before Christ, we are forced to conjecture merely. We are led to suppose there was great congruity between Greek and Roman textile motives. Just as on the Grecian materials of the fifth and fourth centuries B.C., stripes, Meandrian lines, zig-zag, &c., were used, so on the Roman materials the same ornaments will have been employed.

What weavings of Roman origin have been preserved, date from the time of the Roman emperors. A very rare little piece of silk, perhaps belonging to the time before Christ, is preserved in the Church of Valeria in Sitten, Switzerland. This curious piece of silk is twilled; its groundwork is green, and the design yellowish brown.

The design shows a female figure sitting on the back of a dolphin, and under the latter an Acanthus stalk. The figure is holding in her right hand what is probably either a veil or a fruit basket. It is a great pity that the pattern is not complete.

This piece of silk from Sitten, the Grecian fragments already mentioned as being found in southern Russia, and, perhaps, two or three other little remnants in various museums, are probably the only known remains of textile products of the time before Christ. There are no fabrics extant which can with certainty be attributed to the first three centuries of the Christian era.

To arrive at the place where probably the oldest weavings of this era were produced, we must again return to the country which has shown itself so well able to preserve the treasures entrusted to it, I mean Egypt. In Sakkarah and Alkmun, in upper Egypt, large cemeteries have been discovered in recent years. The dead bodies contained in them were not enveloped in strips of linen, as were the old Egyptian mummies, but were dressed in the garments they had worn when alive.

We repeatedly found remnants of repaired and patched garments, even children's dresses shortened by a hem, intended to be let out with increased growth. We obtain a complete picture of the costume of this period—the long tunic reaching to the ground, the stole, wide sleeves, and the short tunic reaching only to the knees.

But we are most interested in learning the method of making the garments than in the style of wearing them. There was a coarse thick woollen material which they used not only for their winter clothing, but also, when steeped in water, for cooling the wine vessels in summer; they had also a kind of wool-rep, a compact twilled woollen material with Meandrian drawings and a woven broad purple stripe; woollen cloth evidently woven over rods, looking like velvet with an uncut pile; plain linen and cotton fabrics woven on one side in the manner of the material used for bathing towels; fabrics of mixed linen, cotton, and wool, with silk, patterned with little damask drawings, all these fabrics being brought to the light of day after almost 1500 years hiding in the dry sandy soil. But our greatest interest will be excited by the woven stripes used for the decoration of garments, and by the round and square pieces of cloth which were the signs of rank. By examining them we are able to imagine how the grand figure pieces, so vividly described by Ovid, were woven. These decorative articles were woven in tapestry style, with many coloured threads of wool. Some of the colours are still remarkably brilliant. There are ornamental and figure pieces in great variety; the designs showing partly classical influence and partly forms of a very simple character, bull-fighters, slingers, bowmen, and spear-throwers with shields, pairs of horsemen with lances, and hunting lions and leopards, besides winged angels, and a variety of animals such as wild goats, hares, birds, &c.; and, lastly, baskets of fruits and roses surrounded and interlaced with twigs, are frequently given with surprising skill.

It is quite impossible to give in description only, an adequate idea of the rich conceptions which have been preserved from such an early period. Not only were woven fabrics and linen found in excavating these tombs, but also silk materials with similar but more refined designs.

We find little designs not larger than the size of a pea, composed of little lozenges, hearts, and clubs; large square designs in which card signs again appear; also large ornamental circles with horsemen in their centres, similar to designs on Persian fabrics mentioned later on. At present it is hardly possible to say positively whether these fabrics were manufactured in Persia, or whether they were woven in Alexandria, Antioch, or Byzantium, where, at the time we are dealing with, textile industry flourished. Similarly we are not yet able at present to determine the age of the fabrics found in the tombs of the Coptic Christians in upper Egypt. At all events, we have reason for supposing them to be some of the oldest preserved weaving products of the Christian Era, belonging to the time between the third or fourth century or the eighth.

Now we will consider the Persian woven designs already mentioned.

At the time when Rome was losing more and more of its independence, owing to the enervating results of its social life and the lassitude of its rulers, and when, from these causes, the Roman Government was hastening to its ruin, the Persian Empire in Asia was building up a new civilisation upon the ruins of a culture then long gone by. In the year 226 A.D., Artaxerxes I. took in hand the government of all central

Asia; he founded the family of the Sassanides, who reigned in Persia until 426 A.D. The greatest prince of Persia was Khosrev Anushrev, 531-579. During his reign, commerce, industry, and weaving of a high character flourished. Some original fabrics, kept till the present day, as coverings for relics, prove the great perfection of this Persian textile industry. Their fantastically conceived and elaborate designs, the evenness of their texture as well as of the material itself, the fact that the fabrics are woven partly with five colours, may well astonish the weavers of our own time.

You should handle these original fabrics, which have seen almost 1500 years, and you will respect the weavers of this remote time, who had no looms and no appliances such as in our present perfection. The connoisseur feels compelled to put the question, "Have the textile productions of own time, compared with these venerable fabrics, improved in the same degree as our modern machinery has surpassed the primitive appliances of the earlier centuries?" The reply will be in the negative. We are able to produce more quickly, but we are not able to produce much better. Now let us analyse the designs upon the Sassanide weavings. We mostly find large circles standing in rows one upon the other. The points of contact are covered with roses, smaller circles, and polygons. This is a very characteristic design, and one which occurs in Persian and Byzantian fabrics of the fourth up to the twelfth and thirteenth centuries.

In the church of St. Servatius, in Maestricht, there is exhibited a small collection of fabrics of the middle ages. Amongst them is a very brilliant specimen of Persian weaving skill. Large circles stand one upon the other, and by the side of each other, as already described. In the spaces between them floral ornaments are drawn in a very graceful manner. The broad circle, also decorated florally, incloses two Persian kings hunting lions on horseback. Hunting scenes very often appear on Eastern fabrics, because the Orientals are great sportsmen, and we shall see similar scenes until the end of the middle ages. The riders and huntsmen are not always arranged in circles; we also see men on horseback, sometimes with wings, placed in rows without circles, or in squares or polygons; great lions gravely stepping in order one after the other, and two of them facing one another. Very interesting examples of Sassanide fabrics* are preserved in the treasuries of the churches on the banks of the Rhine, and in Aix-la-Chapelle, in several museums, such as the South Kensington Museum, in London, and particularly in the Museum for Industrial Art, at Berlin.

We now return from the Persian land of wonders to European ground, and consider the silk weaving of Byzantium.

This new capital, which, since the time of Constantine the Great, took the place of ancient Rome, endeavoured to emulate the old city in all matters appertaining to art. In Byzantium the artistic capabilities of the old world were concentrated, here the flickering spark of art was fanned to set ablaze later on a new art life; whilst in the western countries, owing to the violent disturbances attending the migration of tribes, the influences of art were decaying more and more.

In the beginning of its development, Byzantine or early Christian Art was a hybrid bearing of the influences of the Western Nation, which ruled over Byzantium, and of the Asiatic races subjugated by the Romans.

With the government of the Emperor Justinian (527-565) a new epoch was inaugurated, and an independent creation of a new style.

The Byzantian style flourished up to the early part of the thirteenth century (1204). At this period the decline of this splendid and pompous style commenced, but the inhabitants of the Eastern Roman Empire continued under its influences until the time when the Turks began to conquer this once mighty Empire.

Nevertheless, at the present time we can find traces of the influence of the Byzantian style amongst the Russians and Greeks.

The government of the Emperor Justinian was the prominent feature of the Byzantian Empire as well as in art as in history. Justinian, not without reason, has been compared with Louis XIV. Both showed the same activity and capability, both were animated by the same bigotry, both were under the influence of petticoat government, and in the states of both sovereigns ambition for military glory and a great love of pomp, nourished by taxes, produced the same results. Justinian employed all the financial schemes of modern politics to swell the public revenues, such as every description of tolls, duties on eatables, state monopolies, &c. Of the latter, the monopoly of manufacturing splendid silk goods is particularly remarkable. The rearing of the silk-worm in Europe cannot be traced back earlier than the the reign of Justinian; before this time the silk was imported from India and China, in which countries its production was guarded as a great secret, and the export of the eggs of the moth was attended with severe penalties.

The legend runs that two monks conveyed in their hollowed pilgrim-staves, some eggs of the silk moth and seed of the mulberry tree, so important for its nourishment, when returning from a pilgrimage from the distant China in 555.

These were the germs from which an industry was to be evolved, and to which Europe owes a large part of its present opulence.

Justinian was able to appreciate the great importance of silk weaving and the silk industry. He is credited by an ancient author with the fame of having imported, with the cultivation of the mulberry tree, a branch of industry more important and more far-reaching than his conquests, or than the laws he compiled.

He brought into his own manufactories silk weavers from those countries which were distinguished by their textile skill, or which were in competition with him. We have seen how the Persian Kings of the family of the Sassanides established silk manufacturies in the same manner as Justinian. They paid great attention to the silk trade, rightly valuing their favourable geographical situation, which placed them midway between the Orient and the Occident. For this reason Justinian engaged first-rate Persian weavers for his Imperial factories.

It followed as a matter of course that these weavers did not immediately resign their own tastes, and thus we find, especially in the earlier part of this period, great congenuity between the Byzantian and Persian drawings. Of course there was a reciprocal movement in this matter, because the Persian Kings will also have made use of the excellence of the Byzantian Textile Industry at that time by engaging weavers from the city.

There is an additional factor in this congenuity between the Persian and Byzantian woven designs; the latter also shows us figured pieces surrounded by large circles. In the Treasury of the Church at Maestricht there is kept a piece of stuff which belonged to the garment of Saint Servatius, the patron of this church in which he was buried. The figured part of this design is surrounded by connected circles having a diameter of a quarter of a yard.

The ornamental filling of these circumferences of these circles is composed of calyxes in classical drawing. Within the circle two brothers stand upon a doric column—perhaps Romulus and Remus, or the two Dioscurii, Castor and Pollux. On each side of the column a bull is being sacrificed. Two angels pour out the Libation. According to Dr. F. Bock, the praiseworthy investigator and collector in the Textile sphere, this fabric is the

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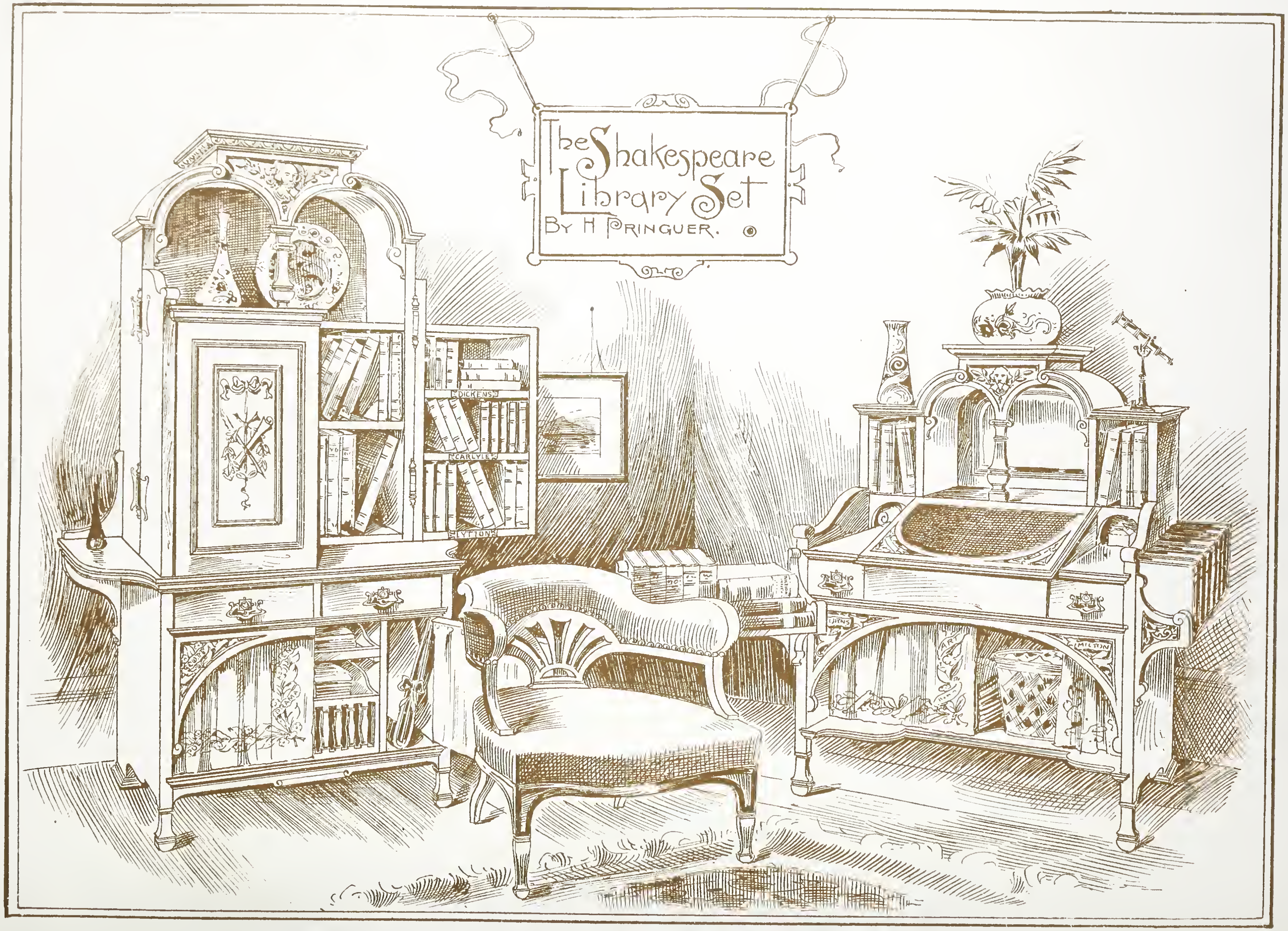
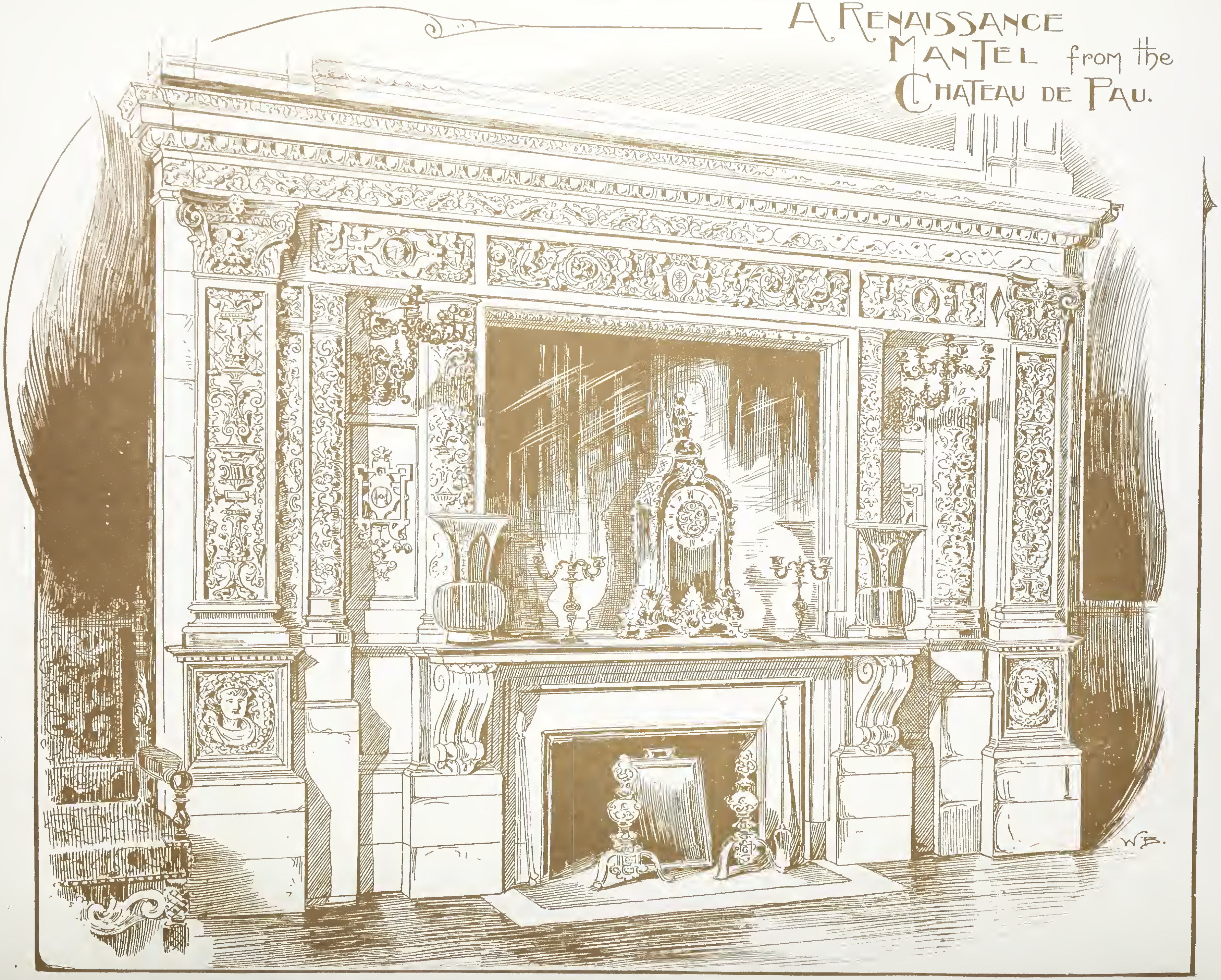
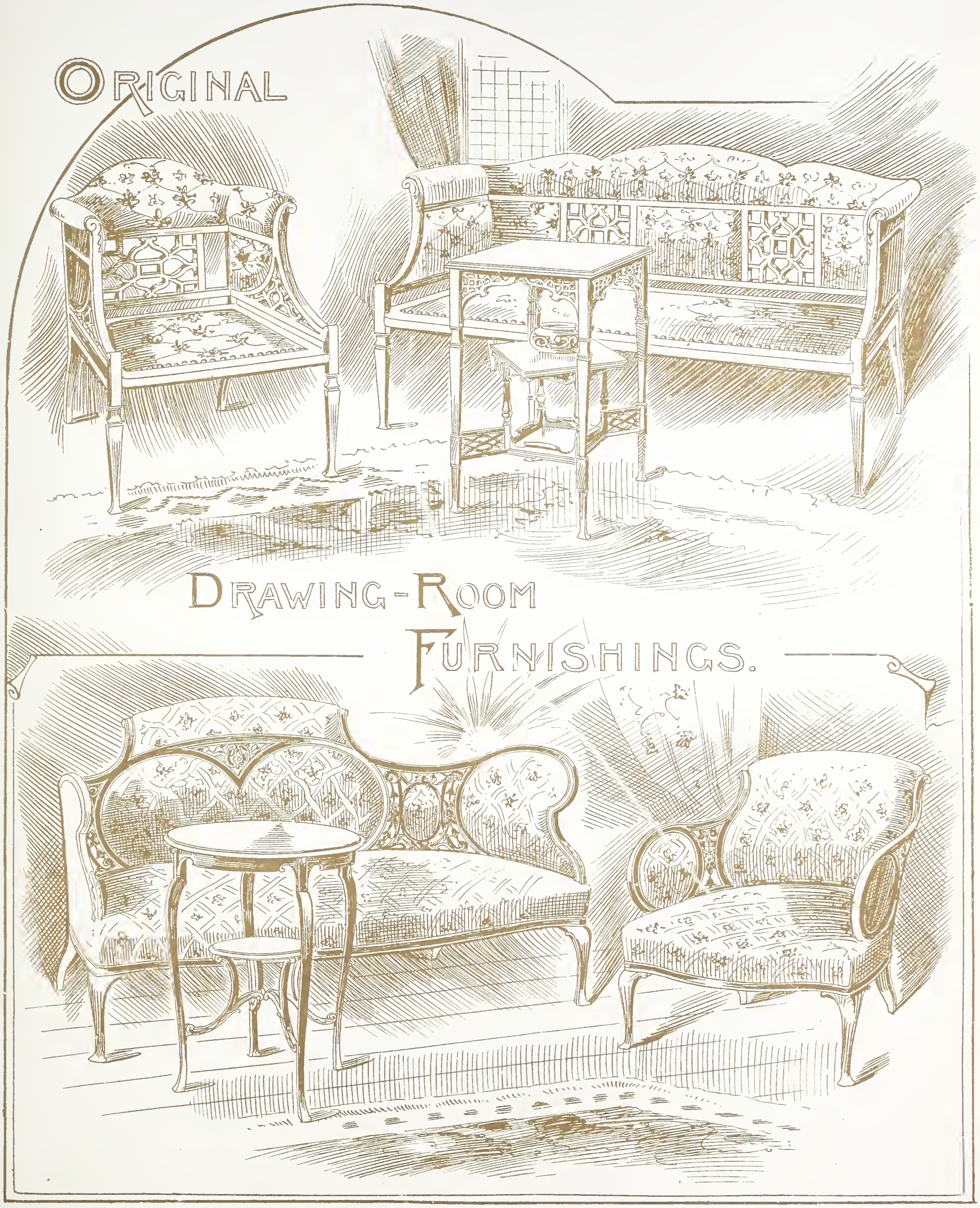
*This is the technical term for these Persian materials.


The Shakespeare Library Set
By H. Pringuer.
Dickens
Carlyle
Lytton
Milton
Art

A RENAISSANCE MANTEL from the CHATEAU DE PAU.

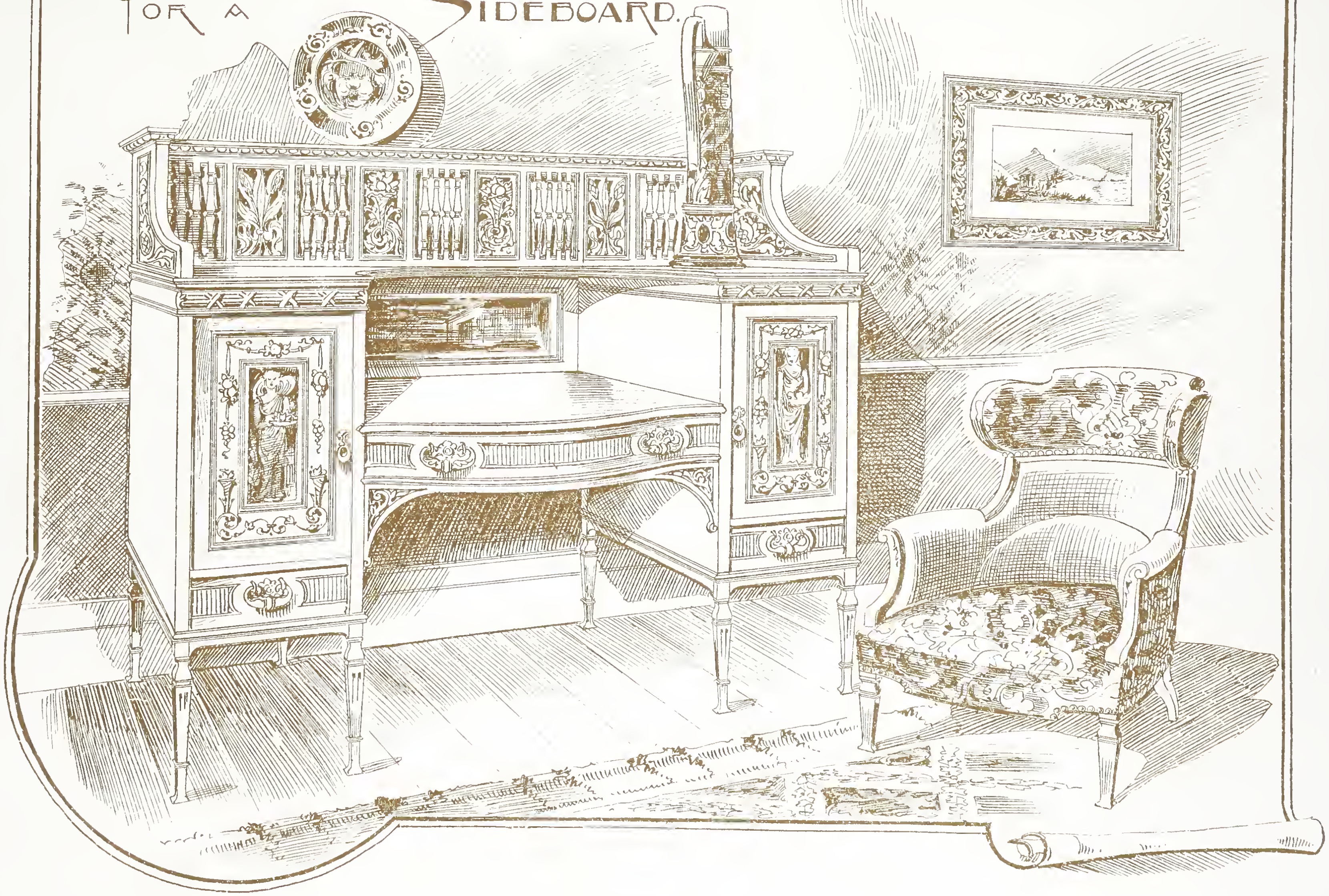




ORIGINAL DRAWING-ROOM FURNISHINGS.

SUGGESTION FOR A SIDEBOARD.

BY H. PRINGUER



only piece of silk which gives a representation of a heathen sacrifice of animals. The technical detail is remarkable. We observe four colours in the woof; the ground is dark crimson; the outlines of the floral ornament and of the figures are covered with dark violet purple. The carnation and some parts of the garment are woven in a yellowish white silk, and lastly green is employed on the gods' upper garments and for the floral ornament. We can assign the manufacture of this very interesting fabric to the fourth century after Christ, and it is quite possible that the material was indeed part of the dress of Saint Servatius, judging not only from the design, which is characteristic of the period, but rather from other reasons, such as the tradition attached to this rare piece of silk and its discovery and preservation. A powerful argument is furnished by the great resemblance of the ornament in the circumference of the circle with the ornament similarly placed, which appears on a piece of silk found in a Coptic tomb in Egypt. The design is undoubtedly the same, and as Coptic fabrics have been found with Papyrus documents, which are dated from the 4th century, there is no reason to believe that this material, attributed to Saint Servatius, did not belong to that saint, the more so as Saint Servatius went on a crusade from Asia Minor to the north of Germany, Belgium, and Holland.

Another celebrated fabric is preserved amongst the treasures of the Aix-la-Chapelle Cathedral. Here also we see large connected circles, with diameters of over half a yard. The figured centre, a team of four horses, is sure to relate to the chariot races, which were so popular at the time of Justinain that the two great political parties of Byzantian used to wear the colours of the charioteers. Hence the name of the parties, blue and green. The ground colour of this fabric is violet blue, and the colour of the design yellowish brown. A scene very often represented in designs of the 7th and 8th centuries is that of a man fighting with a lion. We see this incident enclosed in circles and also in continuous repetition. This subject has been interpreted in different ways. It may be the fight of Hercules with the Nemean lion, or Samson strangling the lion, or Daniel in the lion's den, or, finally, the struggle of Christian martyrs with wild beasts in the Royal Amphitheatre. However, there is no absolute necessity to interpret all these scenes, the results of the fancies of Roman and Oriental designers. It is much more probable that these artists composed their pieces as do our own contemporaries, without considering that at some future time sagacious interpreters would give a deeper explanation of their unpretending compositions. Besides these fabrics bearing the large designs already referred to, several remnants of materials are preserved which show smaller patterns of geometrical construction. There are pieces of small octagons, roses and little crosses and such like.

We also find these little patterns in the portraits of the Byzantian Emperors, preserved in the Churches of Ravenna and Constantinople underneath the colour which Turkish orthodoxy has daubed over their pictures. In the church of St. Vitale in Ravenna there is a great piece of Mosaic representing the solemn going to church of the Emperor Justinian and his Queen Consort, the ill-famed Theodora. They are followed by their suite of spiritual and temporal dignitaries with the body guard, &c. All the men are dressed in splendid garments with many folds. The fabrics of the latter bear a variety of the little patterns referred to a little while ago, when describing the small Coptic designs.

The quarrels of the image worshippers and image breakers in the 8th century perhaps had their influence upon figured Textile designs; even Art was outlawed, being considered an accomplice of idolatry, but this is a matter I leave to others.

Dr. F. Bock, who studied the literature of the ancient authors, as well as the works of the Monk and Librarian Anastasius of Rome, 886, gives in his book the quotations which explain the designs upon the surplices and fabrics presented to the churches of Rome and Italy before the 10th century. In volume I. of Dr. F. Bock's work: "The Liturgii Vestments of the Middle Ages," we read as follows:—"If we peruse the biographies of the Roman popes we find that in the designs for ecclesiastical pieces, antependiums, &c., of which Anastasius gives a very detailed description, nearly all the important incidents of our Saviour's life were rendered in woven designs for the purpose of edifying the believers." The era pictorially treated of in these gorgeous fabrics begins with the commencement of the work of the redemption, that is the Annunciation. All these figured pieces are woven in gold thread and enclosed in circles. The Annunciation is often mentioned by Anastasius; for instance, on an Altar Cloth presented by Pope Leo III. to two churches of Rome in the 8th century. On another fabric, no less gorgeous, the birth of our Saviour appears. On an antependium the murder of the Innocents at Bethlehem is depicted.

The following scenes from our Saviour's boyhood were woven: Jesus Christ preaching in the temple at the age of 12 years, surrounded by the scribes; the Baptism of our Saviour in the River Jordan; the changing of water into wine; the miracle of the five loaves and the two fishes; and the entrance into Jerusalem, &c.

But Christ's Passion in particular gave many a subject to the Greek weavers and embroiderers. The important events in the life of the Holy Virgin were also often made use of in these arts; they were the favourite subjects of artists through all the middle ages. We can trace these figured woven designs up to the 16th century, from which period some very beautiful illustrations of scenes from the New Testament have been preserved. The employment of this kind of work for secular uses did not, as a rule, meet with approval. Thus in the 4th century we find Bishop Asterius of Amasia in Asia Minor, complaining of the luxury of the Christians in the matter of dress. He said that they walked about like painted shows. Many people were dressed in apparel illustrating the miracles of Jesus Christ without bearing these things in their hearts. Others had their clothes ornamented with lions, bears, rocks and hunters, so that little children used to point at them with their fingers. Unfortunately no specimens of the splendid fabrics described by Anastasius have been preserved to the present day. Dr. F. Bock states that in the Church of St. Benedictus at Monte Casino, in Italy, five marks on the floor show the spot where the French made a bonfire of the gorgeous and expensive surplices which had been presented to this old abbey by Byzantian Emperors and Ecclesiastical Princes. It is not improbable that in this instance Gallic ignorance destroyed some of the magnificent Pontifical robes above referred to for the mere sake of the little gold which was contained in the gold thread woven into the fabrics.

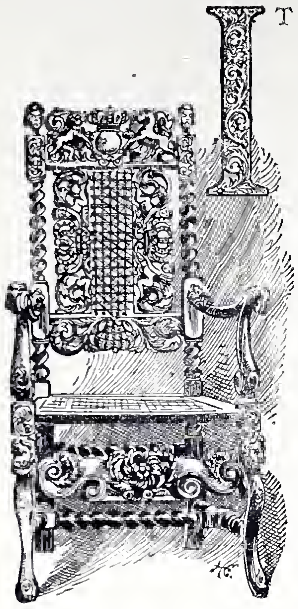
It is not possible to describe here all the woven pieces made under the influence of Byzantian Art and mentioned by ancient authors or preserved until the present time. It may be stated that most of the designs were composed of animals facing one another, drawn very elaborately and surrounded by graceful floral ornament. All possible varieties of animals were made use of. The rare fragments of pieces dating from this period correspond in many cases with the fabrics of the time described by Anastasius.

According to the opinion of Dr. F. Bock, in the Middle Ages the chasubles were not distinguished, as at the present day, by different colours, as ordained by the Church, but by the designs they bore.

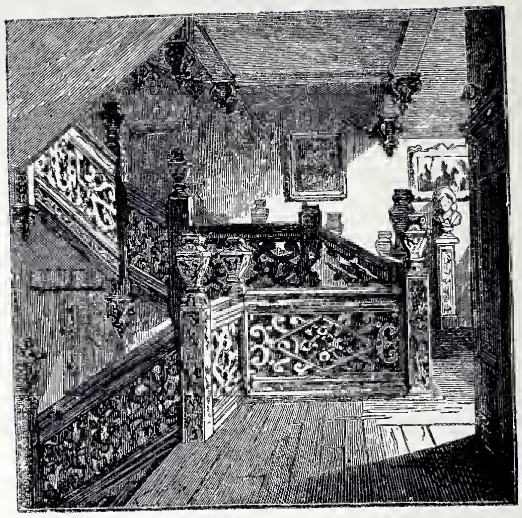
(*To be continued.*)

Reviews of Trade Literature.

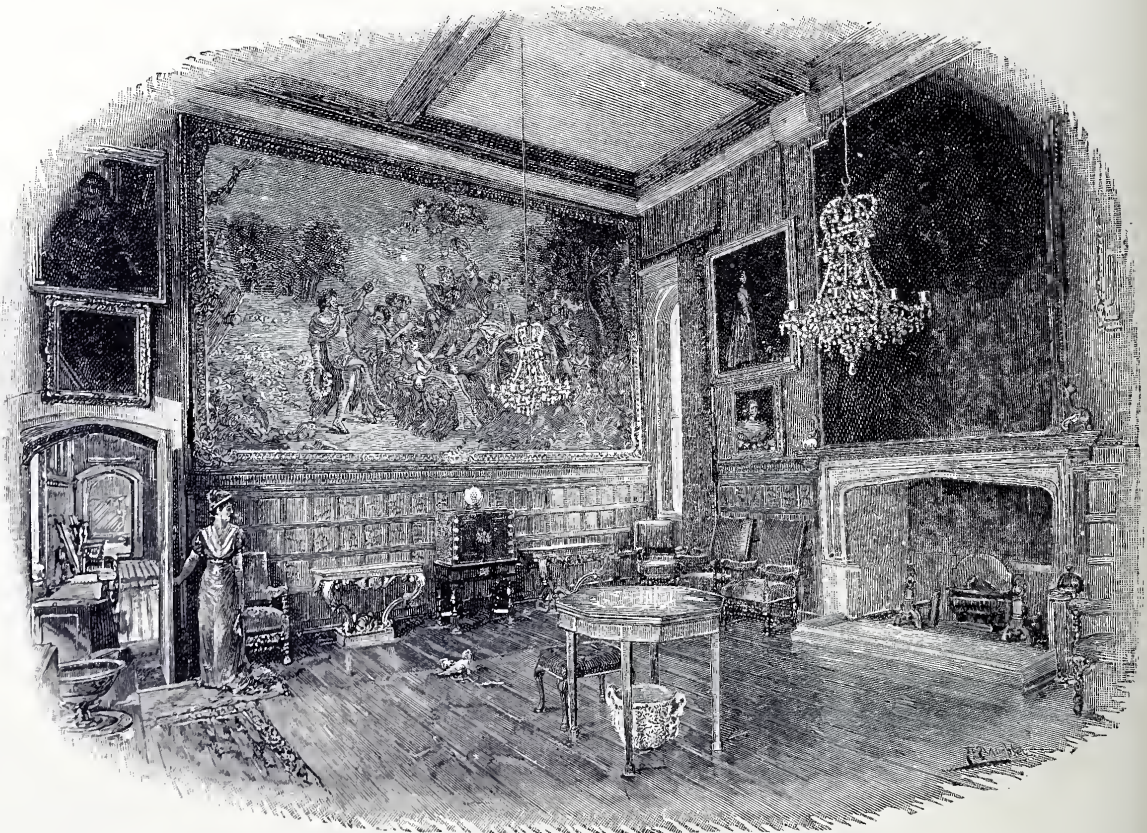
AN ILLUSTRATED HISTORY OF FURNITURE.



IT is no easy task to write a history of furniture, and the success attending the efforts of anyone courageous enough to make the attempt must be measured according to the difficulty of the undertaking. Of course, to any thinking person it must be evident that it is impossible to do full justice to such a subject within the limits of a single volume. In the work under review, the author, Mr. Frederick Litchfield, disclaims any such assumption, and explains that he has only attempted an outline sketch of many periods, devoting most space and attention to the epochs productive of those styles which have enjoyed the largest measure of popularity during recent years. In view of Mr. Litchfield's lengthy and varied experience among furniture of all descriptions, it goes without saying that his work merits the attention and study of all who are connected with our craft, and his commentative remarks may be accepted as thoroughly reliable. In our opinion, it is a pity that he does not favour the reader more freely with the result of personal observation, for such might well take the place of a number of the quotations introduced, and would, we are sure, be read with equal, and indeed, greater interest. For purely historical data the author has, naturally, had recourse to those books of reference which constitute the standard sources of information on the subject, and the writings of Layard, Pollen, Eastlake, Edis, and other well-known authorities, have been requisitioned for reliable facts. The result of this is that many of the illustrative examples are those which are perfectly familiar to every student of the history of our craft. It is, however, a great advantage to have so many characteristic models and so extensive a store of information respecting the various periods brought within the compass of a single volume. Indeed, the "History of Furniture" may well be recommended to those who intend to study the subject carefully, but who desire to take a sort of bird's-eye view, if we may so express it, before seriously commencing a thorough examination of the various individual periods. The Egyptian, Assyrian, and other styles of antiquity are wisely, considering the size and admitted scope of the volume, treated with brevity, some twenty pages simply being devoted to their consideration. An interesting chapter on mediæval styles is followed by a somewhat lengthy sketch of the Renaissance in Italy, Flanders, Germany, France, Spain, and England, and it is here that the author permits himself to enter into his subject at greater length. It is only right that the Renaissance should be accorded a considerable share of attention, for it has exercised a stronger influence on not only household furniture, but on the whole of our decorative arts, than any other style. Every phase of it, whether Italian, German, Flemish, "François Premier," or Elizabethan, to treat it adequately, would require a volume the size of the book before us, but, as far as space would permit, the author gives a good idea of their rise and subsequent development. It is satisfactory to find that Jacobean furniture is well represented, for a considerable proportion of the work which is turned out nowadays under that denomination is a base libel on the parent style. The idea seems to be entertained that crude design, still cruder carving—or chopping—and unwieldy construction



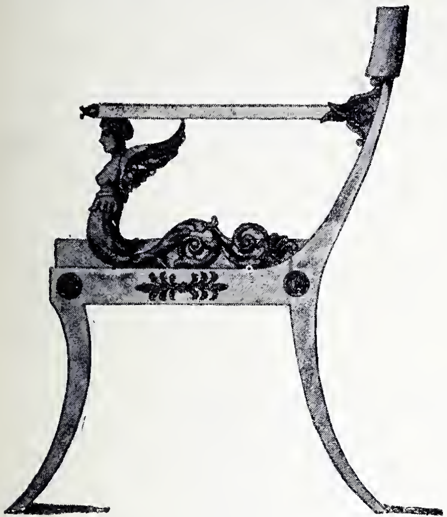
From the "History of Furniture."



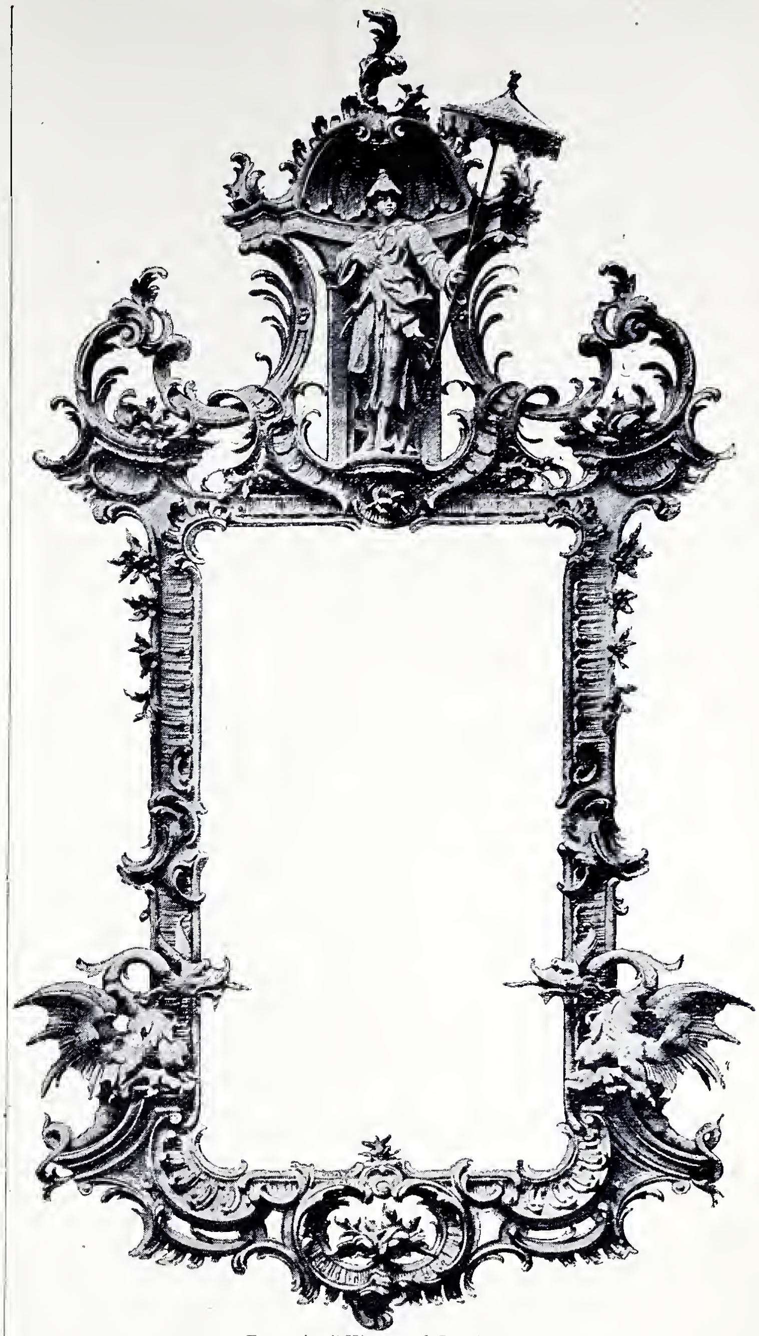
From the "History of Furniture."

are all-sufficient to constitute an article "Jacobean," and, as a natural consequence, many people have been led to form a totally erroneous impression as to the true character of our seventeenth-century woodwork.

Those of our French *confrères* who study Mr. Litchfield's book will not be able to complain that their national productions are ignored therein, for the consideration of the "Louis Quatorze," "Louis Quinze," and "Louis Seize" occupies an important section. Numerous well-known types of the various modes are illustrated, and reference made to some of the principal artists engaged in their production. The assumption that André Charles Boule was the originator of "Boule-work" is, as we have previously pointed out, hardly supported by facts, but it is, nevertheless, right that all honour should be done to his memory for his share in the development of that method of embellishment. In face of the great influence which the Empire style had on our national work, it seems a pity that it should have been passed over with so brief comment, but, no doubt, that is to be accounted for by the limited size of the book.


From the "History of Furniture."

Speaking of the work of Chippendale, Mr. Litchfield remarks: "For the last fifteen or twenty years . . . during which time the fashion has obtained of collecting the furniture of a bygone century, almost every cabinet, table, or mirror frame, presumably of English manufacture, which is slightly removed from the ordinary type of domestic furniture, has been, for want of a better title, called 'Chippendale;'" and then goes on to enumerate the leading characteristics of the style. It is to be feared, however, that those unacquainted with the productions of our great eighteenth-century masters might infer from the examples which appear in the "History of Furniture" that the worst forms of debased Rococo and Anglo-Chinese were his "leading lines," whereas they form an episode in his career which one would prefer to pass over rapidly. That, in a work which purports to be of historical value, a reference to the faults as well as the virtues of a man or his works is essential we do not deny, but it would have been more satisfactory, and more to the credit of Chippendale, if less emphasis had been placed upon his Rococo extravagances, and more upon those forms of his origination which we can study with satisfaction and profit.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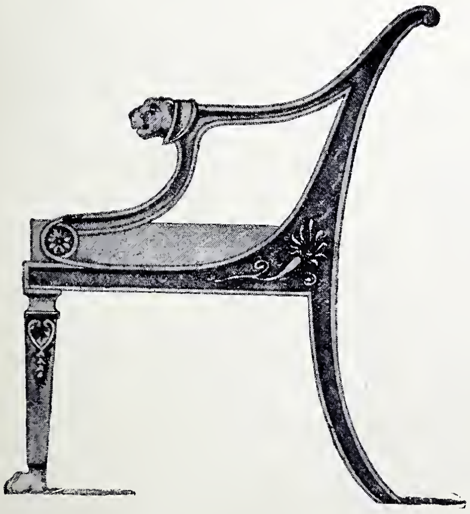
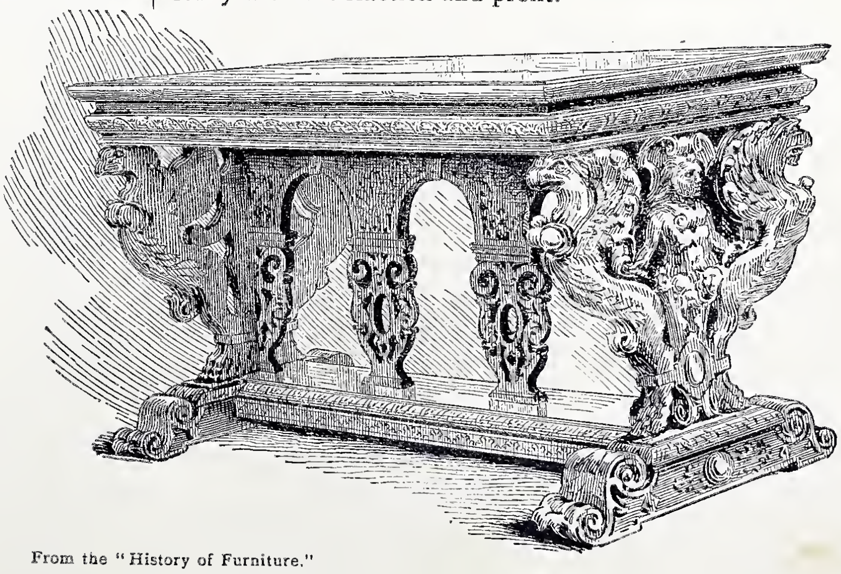



From the "History of Furniture."

Space will not permit us to enlarge upon the work of Sheraton, Heppelwhite, Chambers, Ince, Mahew, and others as treated by Mr. Litchfield, and we must hasten to bring our notice to a close. The latter portion of the work is devoted to the study of "Early Nineteenth Century" and "From 1851 to the Present Time;" and notwithstanding the complaint that "instead of the furniture being, as it was in the seventeenth century in England, and some hundred years earlier in Italy and France, the craftsman's pride—it is now the result of the rapid multiplication of some pattern which has caught the popular fancy, generally a design in which there is a good deal of decorative effect for a comparatively small price," the comparison is decidedly to the credit of the present time. In case the foregoing sentence quoted may seem to imply that Mr. Litchfield has no word of praise for modern craftsmen, we may cite the following:—"In conclusion, it seems evident that with all the faults and shortcomings of this latter part of the nineteenth century—and no doubt there are many, both of commission and omission—still, speaking generally, there is no lack of men with ability to design, and no want of well-trained patient craftsmen to produce furniture which shall equal the finest examples of the Renaissance and Jacobean periods." It is difficult to understand why, when mentioning such modern art movements as the "Arts and Crafts," the author should not favour Mr. William Morris with that consideration which he has accorded to less eminent names. It is true that Mr. Morris is a living manufacturer, but, none the less for that, any review of the developments in the artistic world during recent years is obviously incomplete if it ignores the cultivated author of "The Earthly Paradise."

In the foregoing brief review we have endeavoured to convey some idea of the scope and character of the "History of Furniture," and may fittingly conclude with the author's last paragraph: "This book is not intended to be as a guide to *collecting* or *furnishing;* nevertheless, it is possible that in the course of recording some of the charges which have taken place in designs and fashions, and of bringing into notice, here and there, the opinions of those who have thought and written upon the subject, some indirect assistance may have been given in both these directions. If this should be the case, and if an increased interest has been thereby excited in the surroundings of the home, or in some of those art collections—the work of bygone years—which form part of our national property, the writer's aim and object will have been attained, and his humble efforts amply rewarded."

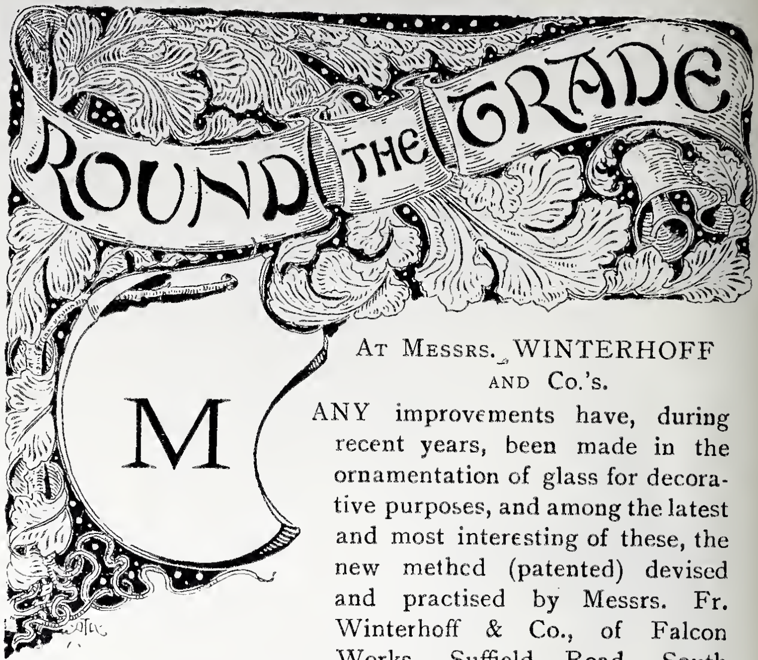
Messrs. Truslove & Shirley, 143, Oxford Street, London, W., are the publishers, and the price is, we believe, five-and-twenty shillings.

Mr. John Hough's London Trade.—In order to more adequately cope with his increasing London trade, Mr. John Hough, of Alexandra Works, Essex and Kent Streets, Birmingham, has appointed Mr. W. F. Knight to be his London representative. At 8a, City Road, London, E.C., Mr. Knight will, in future, keep a representative selection of specialities in bedroom suites from the Alexandra Works, and buyers should place that name on their lists for an early call.

Change of Address.—Messrs. Rottmann & Co. announce that, having purchased the entire stock, goodwill, designs, and the factories and plant in Japan, &c., of Rottmann, Strome & Co., they will carry on the business without interruption at 26, Garlick Hill, adjoining Mansion House Station, London, E.C.

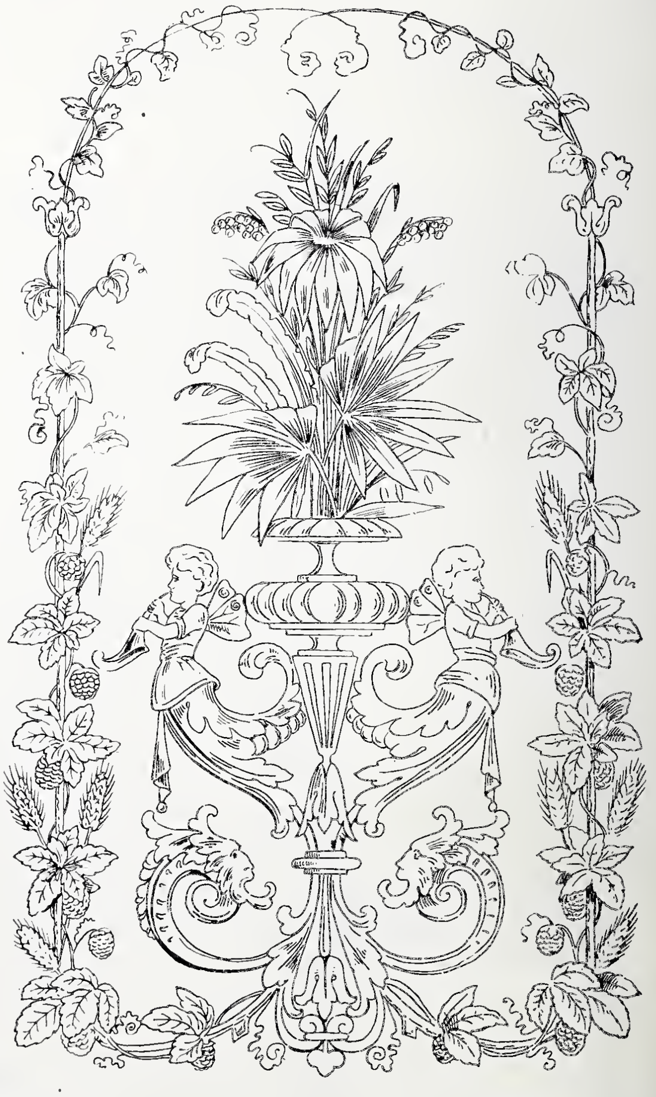
A New Catalogue.—The famous originators of woodworking machinery, the Egan Company, of Cincinnati, Ohio, U.S.A., are about to issue a handsome catalogue of nearly 300 pages. It will be a specimen of typography, a souvenir of engravings, and a volume of information relating to this company's extensive line of the most recent mechanisms for large and economical productions in woodworking.

ROUND THE TRADE



At Messrs. WINTERHOFF and Co.'s.

MANY improvements have, during recent years, been made in the ornamentation of glass for decorative purposes, and among the latest and most interesting of these, the new method (patented) devised and practised by Messrs. Fr. Winterhoff & Co., of Falcon Works, Suffield Road, South Tottenham, N., merits special notice. This firm devote special attention to the production of Venetian engraved mirrors, for sideboards, door panels, screens, overmantels, pier glasses, bedroom suites, and the like, and the work which they turn out is both novel and artistic.



Its novelty consists in the fact that the glass is engraved and etched from the back, before being silvered, the effect produced by which mode of embellishment being very attractive.

It is a generally accepted principle that when a glass is intended for employment as a mirror it is objectionable to have anything upon its face, especially if the view, or reflection, be in any way interfered with. However decorative the effect may be, it is most annoying to have a bunch of flowers added to one's visage, and in such a case the primary object of the mirror is violated. We are pleased to be able to say that this objection does not apply to the work of the above firm, as the ornamental schemes employed by them simply form bands of decoration—rendered in delicate lines—round the edges of the glass, leaving ample space in the centre for reflecting purposes. These engraved mirrors are so decorative in themselves that they only require a plain framing—wood, metal or plush—to surround them. The effect obtained through the silver being run into the interstices at the back of the glass much resembles that of chased or engraved metal, and when this work is employed in such articles of furniture as those to which we have referred, their appearance is considerably enhanced and brightened.

Another of this firm's specialities is their patent "Art French Embossing" for decorative purposes. This art French embossing may be introduced to door panels, screens, partitions, bookcase doors, windows, skylights, &c., and some of the designs we have seen are most decorative. By the employment of their patent processes this firm are in a position to produce any design at a very low cost.

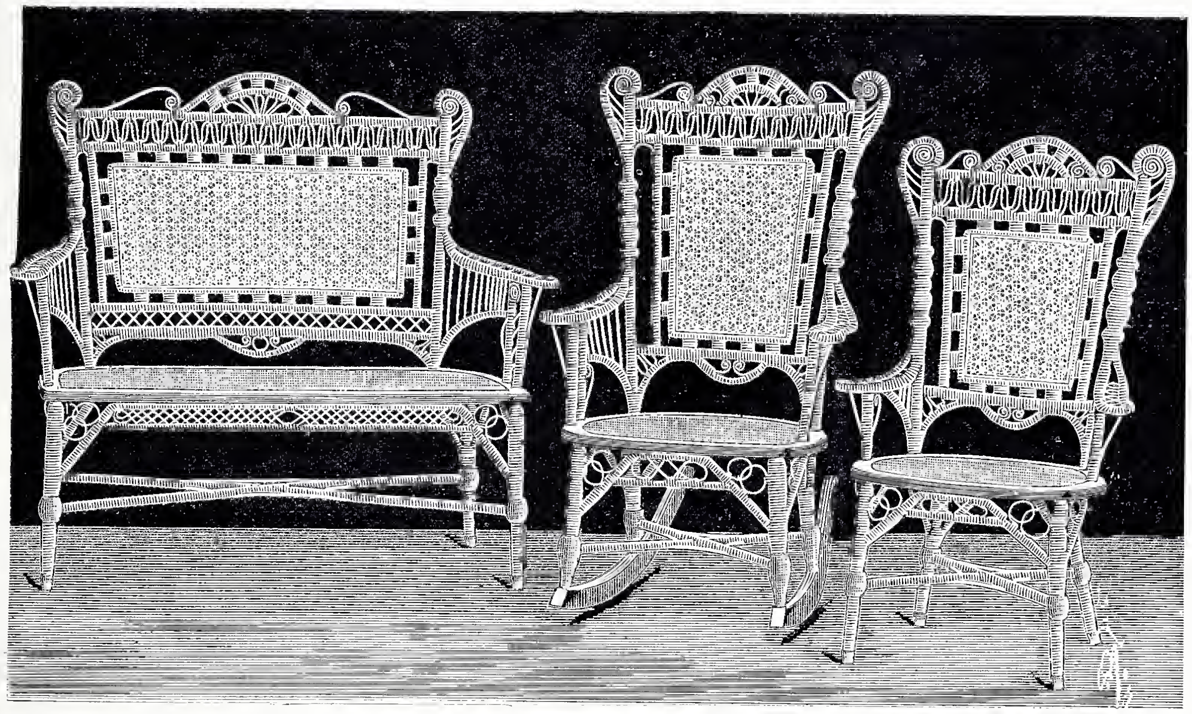
Messrs. Winterhoff & Co.'s processes are also adapted for the embossing of flashed and coloured glass, for decorating purposes, as well as for advertisement tablets, which latter, so treated, come out remarkably well, being superior to any other we have seen. The workmanship and finish of this firm's work leave nothing to be desired. The main feature in which the art French embossing differs from ordinary embossing rests in the fact that, in the former, the pattern is raised in four, or five, different tints. It has been taken up by some of the leading architects of the day, and the Venetian mirrors referred to in the first part of our review are to be seen in the showrooms of some of the principal furnishing houses. Those of our readers who are practically interested would, therefore, do well to pay an early visit to the above address, and make themselves acquainted with the specialities of Messrs. Fr. Winterhoff & Co. Design sheets and full particulars may be had on application.

MR S. LEVY-LAWSON'S FURNITURE EXHIBITS.

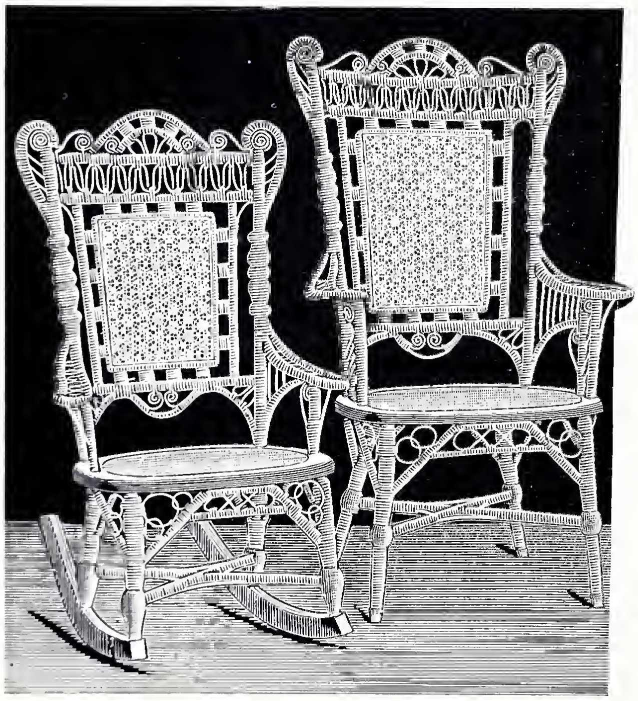
HUNDREDS OF NEW DESIGNS AND INVENTIONS.

Nowadays, buyers are compelled to keep a look-out for anything fresh and attractive which may serve to wake up business, and it is always our pleasure to bring before the notice of our readers anything which is calculated to prove commercially advantageous to them. The furnishing showroom, and the shop window, must be constantly brightened up with something fresh and attractive if orders are to be booked, but it is not easy for the buyer to be constantly replenishing his stock with novelties, for, prolific as manufacturers are, the demand for new goods away from the ordinary run of things is a difficult one to supply.

America is noted for its inventive geniuses, and many forms have been introduced into domestic furniture on the other side of the Atlantic which are strange to the furnishing showrooms of this country. Bearing this fact in mind, Mr. S. Levy-Lawson, with rare enterprise, has taken two large buildings, situated at 105 and 107, Queen Victoria Street, London, E.C., and has there arranged a display of furnishing novelties which is bewildering in its variety, and truly American in its proportions. Were we to enter into a detailed description of every section of this "American Industrial Exhibition," a single issue of this journal would not nearly suffice to do justice to the subject. "But," the buyer reading this notice may object, "American furniture is not suitable for the English market." With reference to much that is turned out by trans-Atlantic cabinet makers and furniture manufacturers, that objection is perfectly justified, but Mr. Levy-Lawson has been careful to select goods which will accord with and appeal to English tastes, and any buyer who visits the extensive showrooms at the above address may rely upon finding something, in fact many things there, which will well repay him for the time and trouble so expended. We shall briefly refer to three principal departments of the display. A large, commodious, and perfectly lighted showroom is devoted to the arrangement of "Knock-down Rattan and Reed Furniture"—that is to say, cane and willow goods—made by Messrs. Heywood Brothers & Company, which come quite as a revelation as to the remarkable range of treatments of which that material is capable. We have now before us two catalogues, one consisting of some hundred pages,



and the other eighty pages, illustrating articles produced in willow, wherein chairs, settees, suites, tables, dog baskets, music racks, stools, lounges, easels, corner whatnots, screens, children's carriages, children's chairs, cots, work-baskets, flower-stands, and other pieces of furniture, many, indeed the majority, of which are characterised by the highest decorative merit. Any conception of their novelty cannot be conveyed through mere description, for they are quite different from the ordinary run of things. They can be supplied either in the white, packed in crates, in pieces ready for fitting up, or finished in enamel, paint, gilding, and upholstered ready for the showroom. Although this stock has only been on view less than a month, leading West-End firms have taken up the goods with avidity, and repeat orders have followed the first commission in rapid succession. The processes of manufacture employed in the production of these goods, and the numbers in which they are turned out at the factories, make it possible to quote them at low figures, a suite of five articles, of attractive design, coming out at something under a five-pound note. The methods of construction are such that, when taken to pieces, a complete suite may be packed in a very small space.



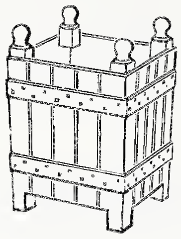
Desks, for library and office, constitute another and a most important section of the business. The names of the makers of American desks are legion, but a large percentage of those goods are such as make it absolutely essential for the buyer to exercise the greatest caution in placing orders. Those shown by Mr. Levy-Lawson are of a quality that will bear the closest scrutiny of the practical cabinet maker, and, as far as it is possible for woodwork to do so, they will defy both the ravages of time and hard usage. It goes without saying that, in them, every accommodation is provided for the secure and convenient bestowal of stationery, private papers, and other oddments, and every drawer is automatically locked by closing and locking the roll top. These desks made by Messrs. Wm. Schwarzwaelder and Company, are brought out in oak, walnut and cherry, and may be had in various patterns and in all sizes usually demanded. Library and office chairs, bookcases, and office fittings are also included in the category.

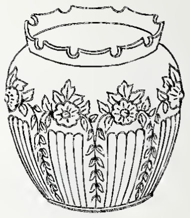
Other furnishing oddments, such as easels, bassinettes, patent card tables, and afternoon tea tables, combined desks and wash-stands for offices; mantel beds, bedroom suites, and scores of novelties call for notice, but we must not be tempted to enlarge.

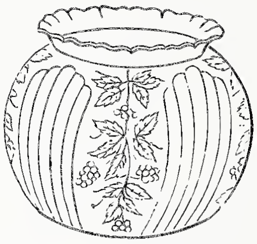
A large and most convenient basement, specially illuminated by electricity for the purpose, is devoted to the exhibition of all manner of wood-working machinery, so that those of our English manufacturers who have a mind to compete with American makers can thus possess themselves of the same appliances as are employed by their competitors. Altogether, 105 and 107, Queen Victoria Street, are well worth a visit.

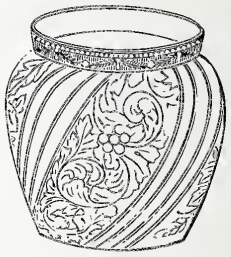
MESSRS. DANIEL & ARTER.

Messrs. Daniel & Arter, of Globe Nevada Silver Works, Highgate Street, Birmingham, have, through the excellence of their manufactures, won so great a reputation that all buyers of smaller furnishing goods should make themselves acquainted with their productions. The appearance of a dining-table when laid for dinner or any other meal largely depends upon the silver or plated articles which find a place upon it, and the beauty of a handsome sideboard is frequently enhanced by the presence of some such decorative accessories to refreshment as those to whose production the above firm devote their attention.

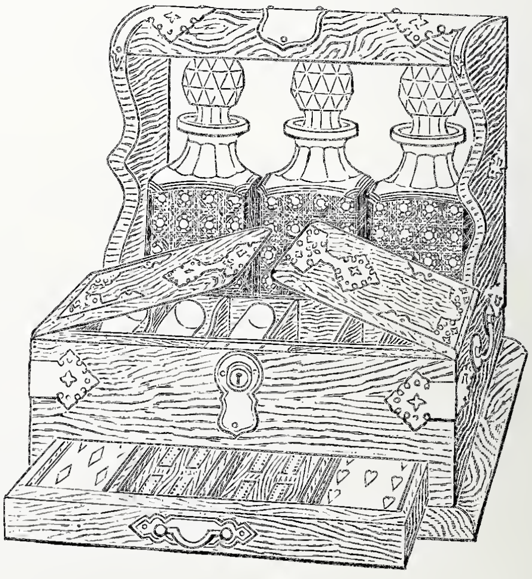




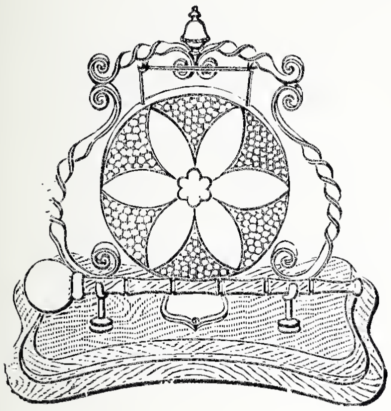


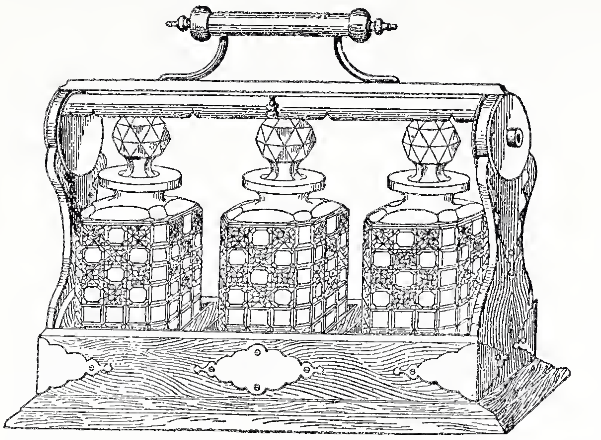


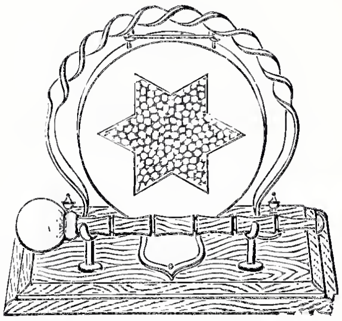
One of Messrs. Daniel & Arter's principal specialities is the "Electro-Nevada," the success of which is owing to the fact that this firm have been successful in depositing pure silver upon their celebrated "Nevada" metal, an operation which hitherto has been attended with the greatest difficulties. The successful accomplishment of this has resulted in the production of a class of silver-plated spoons, forks, &c., which are undoubtedly of the finest quality, and may be highly recom-



mended both for value and wear-resisting properties. Indeed, the success attending the introduction of electro-Nevada goods has been so great that the originators have found it to be absolutely essential to enlarge their facilities of production, and have only recently added a new wing to their works in order to enable them to cope with the increased demand. The category of this firm's productions includes the smelting and refining of Nevada, nickel, German silver, and Britannia metals, silver-plating, gilding, and oxydising, the manufacture of spoons, forks, ladles, &c., in electro plate, Nevada, nickel, and German silver, and every description of general electro-plated wares in Britannia and Nevada metals. An enumeration of a few of the articles included in their catalogue—which, by the way, is lavishly got up—will serve to give some idea of the scope of their business. Afternoon-tea spoons and tongs, asparagus tongs, forks, butter knives and trowels, beef forks, bread forks, beakers, biscuit jars, butter coolers, cruets, bread baskets, brandy and soda stands, combination liquor, cigar, and card cabinets, crests for engraving, cutlery, crumb scoops, coffee pots, communion services, coffee and tea sets, candlesticks, dinner plates and covers, egg frames, fruit sets, fruit dishes, fish knives and forks, gongs, goblets, hot-water jugs, kettles and stands, and scores of other articles are there illustrated. Throughout the whole range of articles the highest finish is combined with decorative effect, and on examining the stock it is evident that there is no section of that branch of the metal-working industries of which Messrs. Daniel & Arter have not a thorough mastery. Those articles which are composed wholly of metal are engraved and decorated in the most artistic manner, and in those wherein delicately coloured china and porcelain are mounted, such as biscuit jars, egg stands, salad bowls, and the like, the greatest taste is displayed. As far as oak-mounted goods are concerned, this firm have purchased the business of Messrs. Clive Bros., Birmingham, and have put down an improved plant for their production, which enables them to supply these articles at prices thoroughly in keeping with the competitive demands of the day.







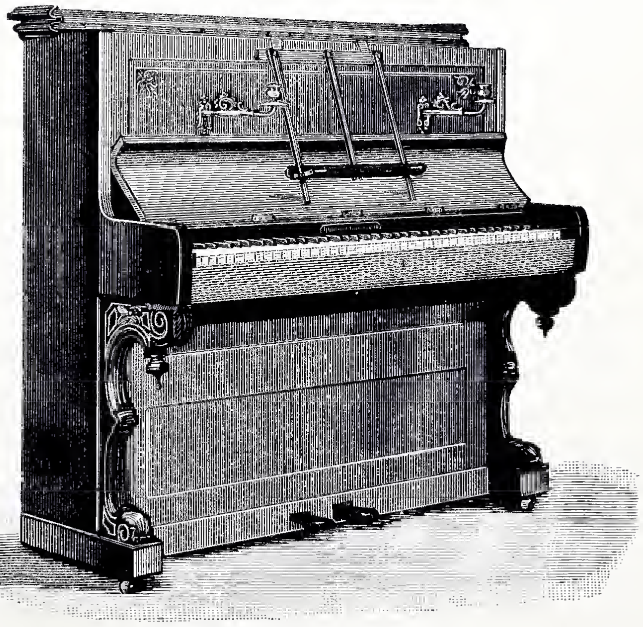
We may sum up our remarks by saying that those furnishers who include the sale of furnishing hardware in their operations—and there is no reason why more should not do so—should call at the Globe Nevada Silver Works, Highgate Street, Birmingham, or at 62, Holborn Viaduct, London, E.C., at both of which places they may be sure of a courteous reception, and of a selection of goods well worth seeing and buying.

Messrs. T. STROHMENGER & SONS.

The admirable pianos manufactured by the above well-known firm have previously been referred to in eulogistic terms in our columns, and it is with pleasure that we give below particulars of several new instruments, designed for the coming Autumn and Winter trade, now being exhibited in their showrooms, 206, Goswell Road, London, E.C. Among these, that which it is anticipated will experience a large demand is the small iron-frame pianoforte illustrated herewith.

This instrument contains every modern improvement introduced to the art of pianoforte manufacture, viz. :—iron frame, full trichord, brass tuning plate, and ivory keys, while, in addition, the action—which is a special feature—is, we are informed by the makers of the instrument, one of the most powerful and, at the same time, most durable extant. The case is of neat and elegant design, and, in order to appeal to varied tastes, is made in either beautifully figured burr walnut, rosewood, or black. Altogether the result is a pianoforte replete with every desirable quality of tone, touch, elegance and durability, and would, we feel sure, prove a profitable investment to any who placed it in their showrooms. Provincial buyers will do well to test the qualities of this instrument.

Another new model is the No. 2 upright grand, a high-class piano in the perfection of which no expense has been spared. The case-work in this instance, as, indeed, in all Messrs. Strohmenger's productions, is of the highest character, while the design of the case and figure of the burr veneers used leave nothing to be desired. The No. 2 upright grand is fitted with a full iron frame, brass tuning plate, is trichord throughout, and, moreover, has an under damper action of the most recent design. The tone is exceptionally fine, and the touch is regular, delicate, and elastic; indeed, there is nothing to which the most exacting connoisseur could take exception.



The pianette, which we reviewed some time ago, still retains its place upon the market as one of the best obtainable, and commands a large sale. It is with every confidence that we recommend Messrs. Strohmenger's pianofortes to our country friends.

Mr. J. S. HENRY.

Mr. J. S. Henry is as prolific as ever in the origination and production of novelties, and when recently calling at his showrooms, 287, Old Street, E.C., we saw many things which were strikingly fresh and likely to induce a ready sale wherever taken up. This manufacturer's treatment of cosy corners and other interior fitments has proved so successful that he has been compelled to increase his facilities for production, and additional premises have been acquired in Coronet Street, for the more satisfactory carrying on and still further development of that most important section of the business. So many of our readers are acquainted with the high character of Mr. Henry's productions that it is not necessary for us to enter into a lengthy description of the scores of novelties which he is showing; and those who do not know his work—and surely there cannot be many such—could not gain any idea of its excellence without the aid of lengthy description and copious illustrations. Screens, chairs, fancy tables, wall brackets, overmantels, writing tables, cosy corners, bedroom suites, cabinets, sideboards, and other knick-knacks, in all manner of woods, dressed up with dainty textiles, painted, inlaid, carved, stained green, &c. &c., constitute a selection whose sustained excellence has won for Mr. Henry the reputation he now enjoys, and has enjoyed for so long, and make it absolutely necessary for every buyer who wishes to be up to date in every respect to pay periodical visits to the above address.

Mr. Thomas Lee, M.P. for South Londonderry, who has just received the honour of knighthood, is a merchant and manufacturer at Kidderminster.

A portable folding Seat, with or without footboard (says *Inventions*) has been devised by Mr. J. Callie, Roscommon Street, Liverpool. The seat back and legs are hinged to the seat and fold inwards, the legs passing each other on the under-side of the seat, thus saving space, the hinges are flanged to form a stop for seat back and legs; when open, the legs are kept in position on a wood or iron stretcher fastened to side of legs. A spring fixed on the rail of the back leg and fastened to the rail of the seat back keeps the leg in position when open, and the foot is fixed on the front legs and can be taken off or fixed permanently, and worked in conjunction with the other parts of the seat.

Colouring Brass Blue.—The following cold method for colouring brass a deep blue is given by a contemporary:—One hundred grammes of carbonate of copper and 750 grammes of ammonia are introduced in a decanter, well corked, and shaken until solution is effected. There are then added 150 cubic centimètres of distilled water. The mixture is shaken once more, shortly after which it is ready for use. The liquid should be kept in a cool place, in firmly closed bottles or in glass vessels, with a large opening, the edges of which have been subjected to emery friction, and covered by plates of greased glass. When the liquid has lost its strength, it can be recuperated by the addition of a little ammonium. The articles to be coloured should be perfectly clean; especial care should be taken to clean them of all traces of grease. They are then suspended by a brass wire in the liquid, in the which they are entirely immersed, and a to-and-fro movement is communicated to them. After the expiration of two or three minutes they are taken from the bath, washed in clean water, and dried in sawdust. It is necessary that the operation be conducted with as little exposure to the air as possible. Handsome shades are only obtained in the case of brass and tombac—that is to say, copper and zinc alloys. The bath cannot be utilised for colouring bronze, copper-tin, argentine, and other metallic alloys.

TRADE·REPORTS ·AND·PATENTS·

THE following list has been compiled expressly for The Cabinet Maker and Art Furnisher, by Messrs. G. F. Redfern & Co., Patent Agents, 4, South Street, Finsbury, London, E.C., and at Paris and Brussels.

Applications for Letters Patent.

Beds, 13,998, N. L. Gillen, for "Improvements in sofa beds." Dated August 2nd, 1892.

Cabinets, 13,622, A. Myall, a communication from J. F. Ohmer, W. J. Ohmer, A. A. Ohmer, and E. A. Ohmer, of United States, for "Improvements in cabinets." Dated July 26th, 1892.

Chair, 13,110, J. Lloyd, or "Improvements in the construction of chair or other castors." Dated July 18th, 1892.

Chairs. 13.387, F. G. Ceely for "Strengthening and making secure the legs of chairs, stools tables, and other articles of furniture supported by legs." Dated July 22nd, 1892.

Chairs 14 113, The Princess Company, Limited, a communication from The Princess Company, Limited, of Belgium, for "Improvements in chairs." Dated August 4th, 1892.

Cheffonier, 14,330, M. W. McAllister, for "An improved combined cheffonier, cupboard, or chest of drawers, and bedstead." Dated August 9th, 1892.

Couch, 12,791, C. Jenkins and J. Janes, for "A convertible couch." Dated July 12th, 1892.

Cupboard turns, 13 1[illegible]7, J Collins, for "Improvements in cupboard turns, lock furniture-turns, and lock furniture." Dated July 19th, 1892.

Drawers, 14.450, N. Beretta, for "Improvements in or connected with drawers, and their adaptation to various articles of furniture." Dated August 10th, 1892.

Furniture castors, 13,076, S. Chambers, for "Improvements in furniture castors." Dated July 16th, 1892.

Legs for furniture, 12,870, C. Stieglitz, A. Streckfuss, and C. Ebensperger, for "Improvements relating to elastic sole plates or pads, for the legs of furniture." Dated July 13th, 1892.

Mirrors, 14,504, F. S. Kershaw, for "Improvements in or applicable to the mirrors of dressing tables, in part applicable to other mirrors." Dated August 11th, 1892.

Sofa berths, 13.382, O. Melin, C. A. Petterson, and C. G. Bergdahl, Backworth House, Newcastle-on-Tyne, for "Revolving sofa berths for use on board ships and other floating vessels." Dated July 22nd, 1892.

Tables, 14 036, A. Wahl, for "Improvements relating to vertical and other adjustments for the supports of tables, bed-tables, desks, and other articles." Dated August 3rd, 1892.

Towel rails, 14.295, C. E. Cochrane, for "Improvements in towel rails." Dated August 8th, 1892.

Wardrobe, 14,625, W. A. Simcox, Revidge Mount, Blackburn, for "A device for forming a wardrobe, designated 'The Universal Wardrobe.'" Dated August 13th, 1892.

Wardrobe beds, 13,419, R. W. Barker, a communication from The Gunn Folding Bed Company, of United States, for "Improvements in wardrobe beds." Dated July 22nd, 1892.

Wardrobe beds, 13,914, G. F. Redfern, a cummunication from D. D. Cook, of United States, for "Improvements in wardrobe beds." Dated July 30th, 1892.

Wood mantels, 12,854, J. Parker, for "Improvements in the manufacture of wood mantels." Dated July 13th, 1892.

Specifications Published during the month

(Price 8d. each.)

1891.

10,852. Boult. Bedsteads.
15,064. Smith. Metallic bedsteads, &c.

1892.

11,048. Schulze. Hook or wardrobe, &c.

G. F. REDFERN & Co.,
4, South Street, Finsbury, London.
Telephone No. 169.
Registered Telegraphic Address—"Invention, London."

Provisional Protection for nine months, under the new act, £3 3s., To complete the patent for four years, £7 7s. French Patent, including first year's tax, £8; Belgian Patent, £4; Imperial German Patent, £10 10s. United States Patent, including all expenses for the whole term, £17 10s. Circular of information as to the mode of proceeding in applying for Letters Patent, cost of European Patents generally, and also of Colonial Patents forwarded upon application. Trade Marks and Designs registered in England and Abroad.

WORKMAN'S CORNER.

THE INSIDE OF CARCASE WORK.

THE treatment for the inside of carcase work is usually left to the foreman of the workshop, the designer being content with controlling the general effect of the job. It is probably due to that cause that so little improvement has been made in the treatment of inside work, the old system of colouring and grease polishing being still in vogue in many of the first-class shops, although not so generally in use as it was a few years ago. The colouring matter consists of dry ground colour, to match the exterior, and is mixed with glue and water. For instance: for a walnut job, about ½lb. of brown umber and sufficient liquid glue to fix the colour are mixed by being well stirred and boiled, and applied with a brush while hot. That done, two methods of treatment are possible. Some people prefer leaving the colouring matter entire, and, when dry, smoothing it down with flower paper, which completely hides the grain of the wood used in the construction. The alternative treatment is for the workman to rub the body off the colouring with soft pine shavings, thus showing the grain of the woodwork under the thin coat of colour, which, through being applied hot, has sunk into the pores of the wood. It may then be polished with bees'-wax which has been dissolved in Venetian turpentine. Both of these methods, if carried out by a skilful hand, present a clean interior to the view when the carcase door is opened, but from a sanitary point of view they are not entirely commendable. The grease polish retains the dust, and the glue used in the colouring matter is liable to give off a very heavy smell when the doors have been closed for any length of time. There is not so much danger of this occurring if fresh-made colour be used on every job, but it is not at all an uncommon practice to use colour which has been mixed for some time and allowed to go stale. Then, it goes without saying, the job can never be sweet and clean.

This objection to the use of colour applies strongly in the case of sideboard pedestals, where liquids are likely to be spilled, which not only leaves an ugly patch, but renders the colouring matter offensive by dissolving the glue with which it was mixed. If a hardwood bottom and shelf were used in the construction of the pedestal cupboards, they could easily be cleaned with a damp cloth, and thus kept sweet.

For large articles, such as wardrobes or presses, there is nothing better than a clean pine inside, but as the public like the interior to match the exterior, it is advisable, instead of using the body colour, to stain the pine to the required shade, or else to line the inside with some inexpensive material which may be easily renewed when soiled. In the case of good and expensive work, it would surely be worth while to study the effect of the interior as well as of the exterior, and, by the use of such materials as pencil cedar and other perfumed woods, to make the inside more attractive both to sight and smell.

In this matter the French cabinet maker is ahead of his English brother, and it is not an uncommon thing on the other side of the Channel to find the inside of articles veneered with the same woods as the outsides, or, still better, with other woods which harmonise therewith. The practice, sometimes adopted, of French polishing the interiors of parts which are closed from the air is, however, not to be commended. Drawers and small cabinets have a very attractive appearance when so treated, but they are open to the same objection as those which are coloured, viz.:—the strong smell which they give forth when opened.

That the treatment of inside work is worthy of more careful consideration than has hitherto been accorded to it must be obvious to every practical man who has time to give the matter due thought.

Commercial Intelligence.

[Specially contributed to this journal by the FURNISHERS' AND DECORATORS' SOCIETY, Chiswell House, Finsbury Pavement, London, E.C.]

Re **W. Hellier, The Stores, Hawkhurst, Kent.**—We shall be pleased to hear from any creditor of the above named person, and request any firm to whom he owes anything to write to us without delay. We shall have something further to say on the subject in next month's issue.

Re **Daniel Biddle, Oxford, Furniture Dealer.**—This debtor issued a circular to his creditors of which the following is a copy:—"Sir, I deeply regret to inform you that I can no longer continue in business as judgment for a considerable sum will shortly be signed against me. My debts amount to £557. In order that no one of my creditors may be preferred to the others, I caused all my property to be sold by auction, on Saturday last. There are a few book-debts owing to me which I will collect and hand over for the benefit of my creditors. As will be seen from the balance sheet given on the other side, I can pay at once 2/9 in the £; and enclose cheque, being dividend on your claim. Kindly sign and return the enclosed receipt." Enclosed with this circular was a rough statement of affairs—uncertified—and a receipt in full discharge. Several of the largest creditors considering this mode of treatment unsatisfactory, requested us to call a meeting (as the debtor would not) to decide upon some joint action. The meeting took place on the 30th ult., and anyone desirous of hearing further on the matter can do so by applying to us. Appended are the names of the principal creditors:—

O'Neal, Wm.	London ...	£58	1	6
Kynaston & Co.	,, ...	38	15	11
Norman, J. T.	,, ...	20	0	0
Wheeler, Timpson & Co.	,, ...	21	2	1
Ortelli, John, & Co. ...	,, ...	13	16	0
Ponders & Baker ...	,, ...	11	1	0
North & Sons ...	Wycombe ...	40	9	10
Hatcher & Sons ...	Bristol ...	11	8	6
Chapman & Co. ...	Trowbridge ...	14	12	9
Yates & Co.	Birmingham ...	25	1	3
Whitfield & Co.	,, ...	25	0	0
Farley & Co.	London ...	34	18	0
Fox, C.	,, ...	19	0	0
Taphouse, T. W.... ...	Oxford ...	32	17	6

Re **Gibbs & Son, Halifax, Cabinet Makers.**—A private meeting of creditors has been held in this matter, and the debtor, having no offer to make, suggested a deed of assignment, but ultimately it was settled that a petition in bankruptcy should be filed, and since then a receiving order has been made. The liabilities are £2567 (including a very large cash claim in respect of some share transactions of about £1700), and the assets £400. Allowing for realisation, the dividend will therefore not be large. A report of the bankruptcy meeting will appear next month.

Re **Ward & Son, Llandudno, Cabinet Makers and Upholsterers.**—This was a deed of assignment with Mr. J. W. Webb, of the Furnishers' and Decorators' Society, Chiswell House, Finsbury Pavement, as trustee, and a committee ot inspection consisting of the following creditors :—Messrs. B. North & Sons, Wycombe ; The Linoleum Co., London ; Messrs. J. Crossley, & Sons, Halifax ; Messrs. Brintons, Limited, London ; and Mr. O C. Hawkes. Below we give the names of some of the principal trade creditors.

Barry, J., Ostlere & Co.	Kirkcaldy	£15	5	6
Brintons, Limited,	London...	68	9	10
Booth & Fox	Manchester	22	15	9
Carlhian & Beaumetz	London...	10	11	5
Cook, Sons & Co.	„	59	0	10
Cohen, B. & Sons	„	12	8	0
Crossley J. & Sons, Ltd.	Halifax ...	98	0	3
Dalton, Barton & Co., Ltd.	London...	54	13	3
Ellmore, W. T. & Son	Leicester	48	17	1
Evered & Co., Ltd.	Birmingham	12	4	9
Gamlin, Jas.	Birkenhead	16	9	0
Hines, Stroud & Co.	London...	12	4	9
Herrmann & Co., Ltd.	„	16	0	7
Hawkes, O. C.	„	44	8	3
Kirkcaldy Linoleum Co.	Kirkcaldy	25	15	0
Keeling, Herbert	Llandudno	102	10	0
Linoleum Manufacturing Co.	London...	70	1	8
Morton & Sons	Kidderminster	32	4	6
Mallalieu, J. & J. W.	Manchester	24	14	3
Naylor, T. & A.	Kidderminster	44	11	3
Newman, Smith & Newman	London...	13	16	0
North, B. & Sons...	Wycombe	123	0	6
National Bank of Wales, Ltd.	Llandudno	439	14	6
O'Hanlon, W. & Co.	Manchester	29	6	9
Rylands & Sons, Ltd.	Manchester	46	8	1
Sewell & Sewell	London...	29	3	3
Smith, C. V.	„	46	8	2
Taunton, J. & J.	Birmingham	13	14	6
Thonet Bros.	London...	60	8	2

Re **Child, Ralph, Bethnal Green, Upholsterer.**—At a private meeting of creditors held in this matter, the debtor submitted an offer of 4/- in the £. This, however, the creditors were not prepared to accept, as the statement ot affairs presented was undoubtedly incomplete, and the meeting was adjourned for the purpose of having a fresh statement prepared by The Furnishers' and Decorators' Society, who represented several of the principal creditors. At the adjourned meeting, it was resolved that the trustee should endeavour to sell the estate for a sum sufficient to pay 4/- in the £ and all expenses, failing which the matter to be wound up under a deed of assignment.

Re **Payne, G. F., Oxford.**—The affairs of this debtor are now being wound up under a deed of assignment, with Mr. J. W. Webb, of The Furnishers' and Decorators' Society, as trustee. A meeting of creditors was held at Chiswell House, and another in Oxford for the benefit of the local creditors.

Re **Tinker, Barnsley, Auctioneer.**—Under a receiving order, the first meeting in bankruptcy will take place on the 2nd inst. The liabilities are about £900, against assets £400 odd. A report of the meeting will appear in next month's issue.

Re **Barnes, J. W., Chelmsford.**—We notice with regret that this old-established business has at last passed into the Bankruptcy Court, chiefly, we understand, through losses which Mr. Barnes has sustained in assisting his sons. As no offer of composition is likely to be made, the business will in all probability be wound up unless a purchaser for the whole thing as a going concern can be found in time.

Re **Taylor, W. J., Mansfield, Cabinet Maker.**—At a private meeting held in this case, it was resolved to wind up Mr. Taylor's affairs under a deed of assignment. The liabilities are £622 9s. 5d., and assets (after deducting preferential claims £16 4s. 5d.) £311 9s. 3d.

The following are some of the principal creditors :—

Bryant, C. ...	Birmingham	£14	14	9
Gough & Co.	Manchester	16	4	5
Hammersley & Sons	Nottingham	14	0	0
Hall, W.	„	27	8	1
Humphrey, Keates & Co.	Birmingham	£13	0	0
Kendrick, T.	„	20	18	6
North & Sons	Wycombe	19	0	0
Peyton & Peyton ...	Birmingham	10	8	10
Sewell & Sewell	London	19	0	0
Taylor, J. ...	Mansfield	250	0	0

Re **Boddy, Henry, Watford, Upholsterer.**—At the Court House, St. Albans, on August 16th, this debtor applied for his discharge. After some discussion the judge granted him his immediate discharge, the estate having paid a dividend of 10/- in the £.

Re **Barrett, Paul, Earl's Court Road, Upholsterer.**—Considerable dissatisfaction has been caused in the trade by the declaration in this case of a first dividend of 2/- in the £. It will be remembered that the debtor offered a composition of 10/- in the £, which, however, the Court declined to approve on the ground that in bankruptcy the estate would produce that. We have before us the statement accompanying notice of dividend, which is a very instructive commentary on winding up an estate. The stock and fixtures (estimated by the debtor to realise £840) fetched £530. The book debts (£450) produced £180, and an asset scheduled as "Surplus from securities in creditors' hands" £400, realised £5, it appearing from the figures before us that the trustee paid a sum of £66 19s. 8d. for the privilege of realising the same. The total realisations were £1272. On the payments side, the Board of Trade appear to have had £98, solicitor £65, and trustee £73. The auctioneer received £40, incidentals £64, and allowance to debtor £57 10s. od. The dividend paid to the unsecured creditors totals £225, and the balance left is £33. The trustee is Mr. W. R. Caldwell Moore, of Palmerston Buildings, E.C.

It is particularly requested that the earliest possible notice be given to the Society of any meetings of creditors or failures in which readers are interested, in order that the meetings may be attended and interests watched. Meetings are attended in London or any part of the country entirely free ot charge, and in all cases of any importance the Society is always represented.

The records of trade failures are kept, and creditors can generally ascertain the position of any matter by inquiring at the Society's offices, as above.

The new Indian Durbar Room which the Queen has had erected at Osborne has been constructed from the designs of a distinguished Hindoo architect, Ram Singh, of Lahore. Throughout the Hindoo Sikh scheme of decoration has been followed, with white mouldings (the mouldings are to be gilded eventually) and exquisitely carved mahogany. Over the mantelpiece stands a giant peacock. Another special feature of the room is a fine balcony, elaborately and quaintly carved with representations of Hindoo divinities. Vases of the finest Indian manufacture—some of wrought silver, some of earthenware—stand about the room, in the fireplace, and at the angles of the alcove.

The British Museum.—From the annual return presented by the trustees of the British Museum it appears that during last year 474,765 visitors passed through the galleries ; in the preceding year the number was 463,883. There are new attractions. The new building on the western side, for the better accommodation of the department of coins and medals, has been completed. The rearrangement of the room built in extension of the entrance-hall, which was commenced in 1890 by the removal of the Nereid monument, has now been practically completed, the two large Lycian tombs having been taken down and re-erected in the mausoleum-room, and a selection of Greek and Roman inscriptions and sculptures having been placed in position on the walls and floor. The sculptures which formerly stood in the centre of the Roman Gallery have been removed to other parts of the Museum, in order to clear the main approach to the sculpture galleries, which form the western half of the ground floor. The mausoleum-room is undergoing rearrangement. In the Egyptian Gallery some changes have been made in the disposal of the sculptures, in order to introduce recent acquisitions. The most important of these is a fine monolithic column, with palm-leaf capital, of the time of Rameses II. The trustees would find that if they were able to decorate the galleries the number of visitors would be increased. The Museum is at present considered by the crowd to be a monumental work in more than one sense.

Our Letter Box.

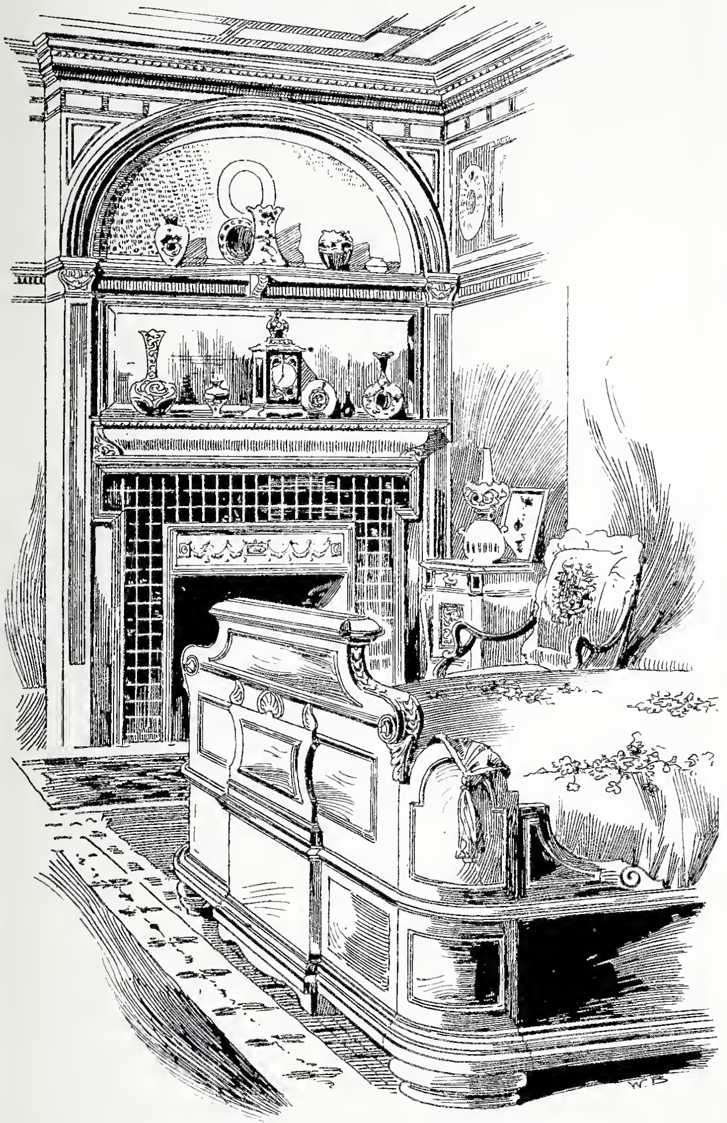
[To the Editor of "The Cabinet Maker & Art Furnisher."]

London.

Sir,—Herewith is enclosed a photograph, which I recently came across, of an American bedroom which you may be interested to see, and possibly you may think it worth inserting in *The Cabinet Maker.* You may make what use of it you think well.

Yours &c.,

W. G. C.



[We are obliged for the photograph referred to in the foregoing letter, and have reproduced a portion of the room which it represents in order to keep our readers informed as to the style of work which is being turned out by trans-Atlantic cabinet makers of the higher class. Some time ago, in "Our Letter Box," we illustrated some designs sent us from America which provoked a letter from a correspondent complaining that they were not at all representative of the best style of American work. It is with pleasure, therefore, that we take the opportunity to insert the accompanying illustration, and must say that the design of the woodwork therein is well thought out and made up with excellent effect.—Ed. C. M. & A. F.]

Mr. George Edwards, of the Kingsland Billiard Works, Kingsland Road, N.E., has now a very large stock of all-size billiard tables, and also billiard and dining tables combined, and many hundreds of solid mahogany folding bagatelle boards of all sizes. Country buyers should visit his extensive stock. Catalogues sent post free on application. Mr. Edwards has supplied over 800 clubs with tables and fittings.

CHIPS & SHAVINGS OF TRADE : NEWS

JAPANESE EMBROIDERY. — Embroidery has come to be an important feature in Japan's export trade, the superiority of Japanese taste and skill in the work having become universally acknowledged now, although China was the original exporter of the quaint designs on quaint materials, worked in still quainter colours, which were thought so much of in former days. Japan borrowed the art from China, and, as usual in these things, quickly improved upon it. The principal places in Japan in which embroidery is carried on are Yokohama, Toeyo, Nagoya, Gifu, Kanazawa, Godawara, and Tsu. The number of firms engaged in the embroidery trade in Nagoya is at present 150, which represents a very large number of people employed in the business. Up to 1886 the trade was comparatively small, and orders were seldom received for more than 100 dozen articles of the same pattern. Now, however, 2000 and 3000 of one pattern is not by any means an uncommon demand Japanese embroidery is certainly wonderfully well done and wonderfully cheap, but, like Japanese painting, its ordinary examples lack that appreciation of the merits of light and shade which gives body and solidity of form.

Students in Machine Construction.—Seventy-five per cent. of the City of London College, under Professor Henry Adams, who sat at the last May examination of the Science and Art Department in machine construction, obtained first-class certificates, and twelve and a half per cent. obtained second-class certificates.

An opportunity for enterprising Upholsterers.—It is reported that the latest novelty invented by a Paris firm for the benefit of the *dilettante* bathers at Trouville is a couch formed of a sheet of canvas stretched upon a very light metal frame, and provided with a canopy to protect the eyes of the occupant from the sun. The bed is kept afloat by means of large hollow tubes filled with air. On this it is possible to recline at ease floating upon the water in calm weather.

A New Company has been registered under the title of C. and R. Light, Limited, with a capital of £100,000, in £1 shares, to acquire as a going concern the business of a wholesale furniture and looking-glass manufacturer, plate-glass merchants, carpet and upholsterers' warehousemen, now carried on at Nos. 134 to 148, Curtain Road, E.C., and the business of an English and foreign timber merchant, now carried on at Rivington Street, London, under the style of C. and R. Light, and to carry on and extend the same. There shall be not less nor more than seven directors. The first are C. Light, C. Light, jun., and H. A. Light. Qualification: 150 preference and 150 ordinary shares. Remuneration, £100 per annum. Managing director (for life), Charles Light. Registered July 22nd.

Billiard Cushions.—*Inventions* refers to some recent improvements in cushions for billiard and bagatelle tables which have been made by Mr. J. Ashcroft, Ashcroft Buildings, 37, Victoria Street, Liverpool. They consist in enclosing or embedding in the nose of the indiarubber cushion a cord or wire so located that it receives the direct concussion or impact of the billiard balls, and by its added stiffness to the acute nose of the cushion, the latter successfully returns the energy of the balls without destroying the definition of the mechanical direction due to the angle of impact of the force or momentum set up by the stroke of the cue. The cord is continued along the length of the cushion between the pockets, the ends of the cords terminating at the angle of the cushion formed by the pocket approach.

Improvements in Metallic Bedsteads, cots, and couches have been patented by Mr. E. J. Smith, of Hoyland & Smith, Soho Works, Heath Street, Spring Hill Birmingham. The invention has for object to effect the connection of the side and end tubes or bars without the use of the ordinary dovetail junctions, and also to make the head and foot ends or rails of the said articles separable from the frame carrying the mattress, so that all the parts may be packed flat when in store or in transit.

Decoration at the Guildhall, London.—Some interesting decorative work has been recently finished in connection with the Council Chamber at Guildhall at the cost of Alderman Stuart Knill, who has desired that it may be accepted by the Corporation as a memento of his year of office as sheriff, and "as a mark of his affection and reverence for the ancient Corporation of London, and for those illustrious guilds which from the earliest times have worked together so harmoniously." The allegorical paintings upon the walls comprise first of all the heraldic bearings of the City and the seventy-seven still existing livery companies. The east wall shows the City arms, and the painting on the north wall represents the fight of St. George with the dragon, with the motto, "Our ancient word of courage, fair St. George, inspire us with the spleen of fiery dragons." On the northern wall is pictured old St. Paul's, and in front St. Paul stands offering his sword of martyrdom for the first quarter of the City's shield. Around him are scattered heraldic words from his epistle to the Ephesians—the Shield of Faith, the Helmet of Salvation, and the Sword of the Spirit, with the inscription, "Put on the whole armour of God." On the east wall, too, are the arms of the twelve great livery companies bound together by branches of a rose tree, with the motto, "Now, join your arms, and with your arms your hearts, that no dissension hinder government." Beneath the arms of the minor guilds is the inscription, "Hang out your banners on the outward wall." In other parts of the decorations the old gates of the City are shown, with the motto, "Except the Lord keep the City, the watchman waketh but in vain."

Messrs. A. Goslett & Co., the well-known firm of looking-glass manufacturers, glass bevellers and silverers, &c., of Soho Square, have just completed a commission for an Indian dignitary in a manner which proves their thorough capabilities for successfully executing any orders, however elaborate and extensive. Ten large mirrors, having at their base settees surmounted by jardinières, the woodwork of solid mahogany throughout, finished in black and gold, have been made by Messrs. Goslett for the embellishment of a new palace being furnished by the dignitary referred to, and were turned out in a style that would satisfy the most exacting. The height of the mirrors was twelve feet, and two of them were eleven feet wide, while the others had a width of eight feet six inches. The settees forming the base of these, and also four additional ones without mirrors, were upholstered in silk brocade of royal yellow, specially manufactured for the order; and into the scheme of decoration adopted the crest of the owner of the palace was worked with excellent effect. We must congratulate Messrs. Goslett on successfully carrying through so difficult a commission, and hope to refer more fully to some recent productions of theirs in a near issue.

American Design.—There is a call all over the country for better work in the designing field (says the *Commercial Bulletin*). A designer in a Brussels carpet mill gave our representative a few points on the subject. He said that the American designer was too much of a copyist. English, German, and French designers get their suggestions for new patterns by going into the flower garden and studying nature. The American designer relies too much for his ideas on foreign patterns. He likes to sit in his apartments and look over a lot of specimens. In this he finds suggestion for new designs. It is a poor way to do, however. The demand is for pattern in which originality and individuality are the main points. The re-arrangement of an old pattern, or the combining of two or more into one, is not the way to produce original designs. Sometimes the only modification a designer gives a pattern consists in changing the colours. Men who make a practice of this do not stand high in their branch. Good designers are needed in this country to-day, and it is hoped that the designing schools of Philadelphia, Boston, and New York will inspire their pupils with the necessity of going into the fields and the hot-houses for ideas, instead of cutting and clipping into a lot of other men's designs.

Another Polytechnic for London.—The governors of St. Bride's Foundation have, it is said, purchased a large area of ground, some 7,500 square feet, in St. Bride's Lane, upon which they are about to erect an institution, a special feature of which will be a technical printing school, for which they have secured the valuable library of works on printing left by the late William Blades.

Messrs. Campbell, Smith & Co., 75 & 78, Newman Street, Oxford Street, W., have just completed a scheme of decoration on the Grand Staircase of the Hotel Metropole, Brighton, under the superintendence of Mr. Alfred Waterhouse, R.A. The scheme of ornamentation is based on a free adaptation of Italian ornament, and the colouring is cream, with various tones of red and gold.

The Chicago Exhibition.—In the last number of the *Journal* of the Society of Arts there is a lengthy report by Sir Henry Wood with reference to his recent official visit to the Chicago Exhibition. The report shows the work of preparation to be in a satisfactory state. Sir Henry Wood speaks highly of the liberal treatment accorded to this country in everything connected with this Exhibition; "in every building in which we are exhibiting, Great Britain has been assigned a prominent and advantageous position. Had the Commission been allowed to select for itself the various allotments, it could hardly have selected better positions than those voluntarily assigned to it." In regard to the general aspect of the principal buildings, it is observed that there seems reason to expect that "the effect will compare not unfavourably with that of the Paris Exhibition of 1889."

Patent Renewal Fees.—Patentees will probably be glad to know that the Board of Trade, by virtue of the provisions of the Patents, Designs, and Trade Marks Act, 1883-1888, has now issued new rules (cited as the Patents Rules, 1892, second set) by which the reduction in the amount of renewal fees on patents proposed by the Chancellor of the Exchequer in his budget is confirmed. These rules come into operation from and immediately after the 30th of September next. Under the new rules and schedule, thereto, the renewal fees on patents will be as follows, viz.:—£5 before the expiration of the fourth year from date of patent, £6 before the expiration of the fifth year, £7 before the expiration of the sixth year, and so on, increasing £1 per annum up to the fourteenth year, the reduction in cost for the full term of fourteen years being £55. The cost of enlargement of time for payment of renewal fees, which was heretofore £3 for one month's enlargement, £7 for two months' enlargement, and £10 for three months' enlargement, has also been reduced, and under the new regulations will be £1 for one month's enlargement, £3 for two months' enlargement, and £5 for three months' enlargement. The new scale of fees will apply to all patents now in force, whether renewal fees under the old regulations have already been paid in respect of same or not.

Decoration at Edinburgh.—We have not (says the *British Architect*) seen the newly-decorated staircase and reference department of the Edinburgh Free Library, but the critic of the *Scotsman* has, and he goes off into raptures over it in this wise:—"The finishing touches are just being given to a very elegant scheme of decoration in the staircase and reference department of the Edinburgh Public Library. The walls of the staircase have been covered with cordelova, an excellent imitation of embossed leather. The walls of the landing at the top of the stairs have been painted in a pleasing tint of terra-cotta, and the windows, which light the landing from two sides, have been elegantly treated in cream and gold. The decoration of the Reference Library is in cream and gold, and the arrangement of the interior has lent itself to very effective treatment. The ornaments of the interior of the cupola, the ornamental bordering surrounding its base, the cornices of the room, and the capitals and bases of the pilasters fronting the bays have been gilded, and the gilding is well set off against the cream-coloured background. Mr. Carnegie's portrait has been hung opposite the entrance to the Reference Library." Verily, after such rhapsody, one feels inclined to exclaim,

"And oft are its glories confessed,
But what must it be to be there?"

Ah, what indeed? Even to read about the "excellent imitation of embossed leather," the "pleasing tint of terra-cotta," the "elegantly treated" windows, and the "gilding well set off against the cream-coloured background," is sufficient to make one's mouth water.

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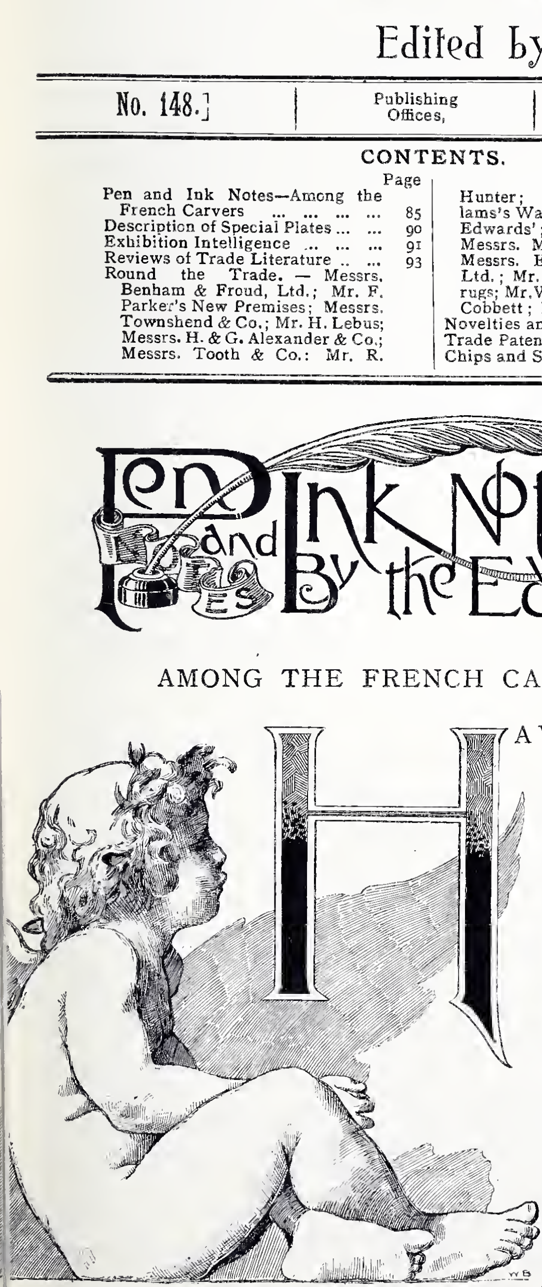
SPECIAL PLATES.

Novelties for the Drawing-Room; Bed-room Furniture; An English Renaissance Sideboard; Designs for Railway Cornice Pole Draperies.

Pen and Ink Notes and Sketches By the Editor.

AMONG THE FRENCH CARVERS.



HAVING once and again visited and made notes from the Parisian collection in the *Champs Elysées*, which is evidently intended by our volatile neighbours to rival the South Kensington Museum, it seems to me that a page or two of sketches from that interesting source might be helpful at a time when furnishers insist upon a "French feeling" in all that they buy. This pondering little fellow, whom I met in the Palais de l'Industrie, limned to the life by that master of Cupids, M. P. V. Galland, sent me off into a brown study on the changes in French ornament for the last few centuries; and the rough sketches which follow will serve to illustrate that line of thought.

* * *

May I suggest to the student-visitor who goes to such a place a good plan of getting the most out of it? Take just one section at a time, say carvings, and carefully note them according to their dates—i.e., get up a family tree, just as one is obliged to do in studying the history of our Kings and Queens. Unfortunately, it rarely happens in any public collection that things are arranged according to their ages. Indeed, if the date is affixed at all the observer is lucky. He may then tabulate his notes with comparative ease, and it is difficult to imagine a more delightful study for the ornamentist than to trace back a form, just as the philologist traces back a word, to its root. What a wondrous history could be written of just one member of the ornamental family, the acanthus leaf! How the invention of that "root" has influenced or clothed, with its graceful foliations, almost every shape known since the days of old Corinth! It is only by thus placing ornament in its proper order that scholarly results can be obtained. The compositions which one sees sometimes might be likened to a man dressed in the ruffle of Tudor times, the tail coat of the Georgian era, and the Victorian chimney-pot hat.

* * *

Another interesting inquiry is, "How far the fashions and politics of a period have affected its ornament?" The idea may, at first sight, seem fanciful, but a glance at a few of the following sketches will show intimate association between the panels and fashions of Marie Antoinette, or the Cæsarian fancies and ornaments of Napoleon the Great. This connection is no new discovery. The rigid simplicity of the Greeks was admirably reflected in their Doric style; and the succumbing of Rome to sensuality is clearly reflected in the decoration of her declining days. Applying this analogy to our own times, one might ask, " What do we find reflected in the ornamentation of the present epoch in our own country ? " I should reply that the marked eclecticism which is characteristic of Victorian music, science, and literature, is clearly traceable in our enrichments. This is emphatically an age of research, revival, and tabulation of everything that is worth notice, whatever its form or origin may have been. Narrow prejudices are disappearing, and any man who has something solid to say may get a hearing. It is much the same with ornament.

* * *

The brown study of the chubby boy who presides over the start of these notes has, I fear, provoked me to philosophise.

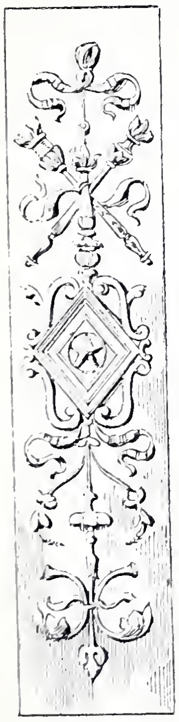


Fig. 2.

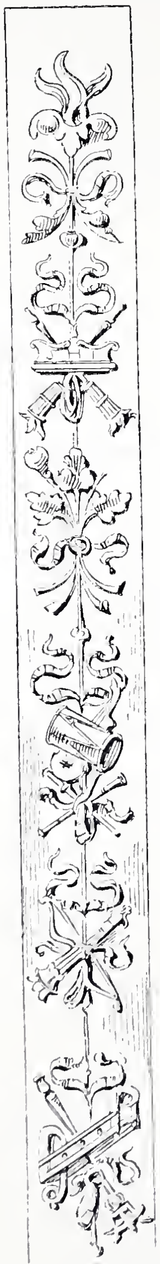


Fig. 3.

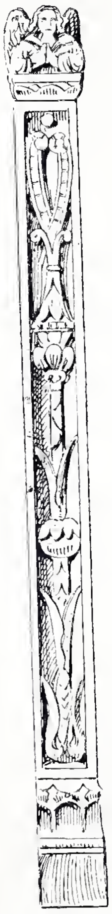


Fig. 4.

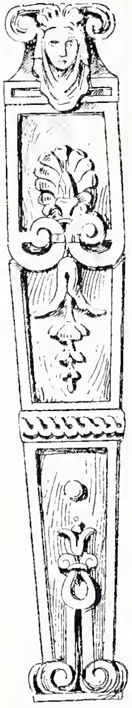


Fig. 5.

The appearance of this group of sixteenth-century pilasters and panels brings me back to the carvers' bench when it became such a factor in the great Italian Renaissance. The French copied with facility the graceful creations which came from the South ; particularly did they seize upon those arabesques which may be described as the backbone of the revival. The idea of stringing together a number of emblems, as is done in the simple examples of Figs. 2 and 3, was a taking one, and has never, when gracefully executed, failed to give pleasure. So much pleasing thought could thus be grafted on to a single stem, and at the same time no one item become obtrusive. The two old pilasters (Figs. 4 and 5), particularly Fig. 5, betray the origin of many attempts since their day. Fig. 4 marks the transition from the Gothic, and shows a bold sunken treatment which might be copied with advantage. Protruding ornament, specially on a pilaster which comes level with the knees, is generally objectionable. Fig. 5 is much akin to many of the pilasters which we find in our old Elizabethan woodwork. It is the introduction of the mask which marks it as French.

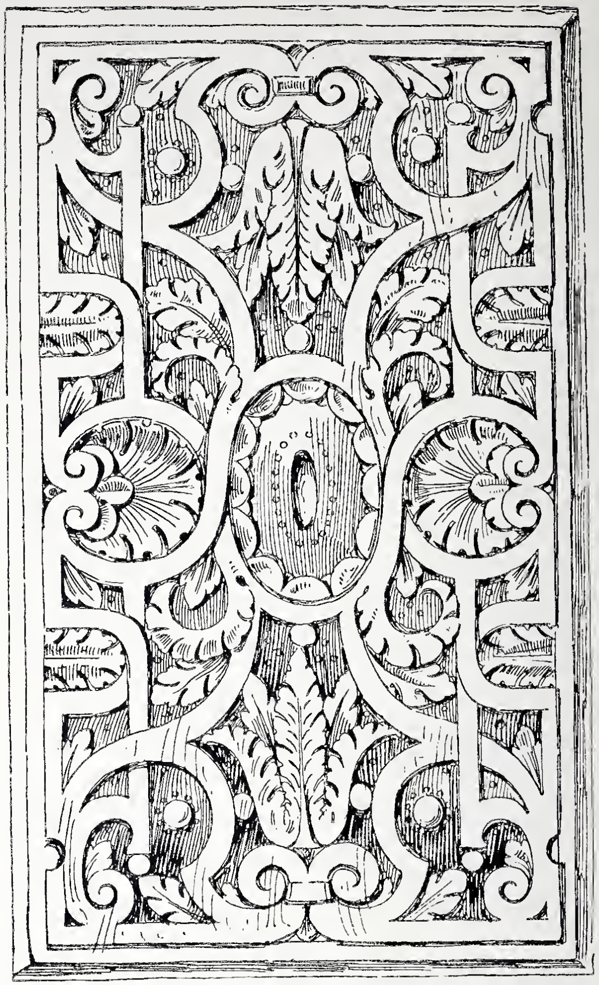


Fig. 6.

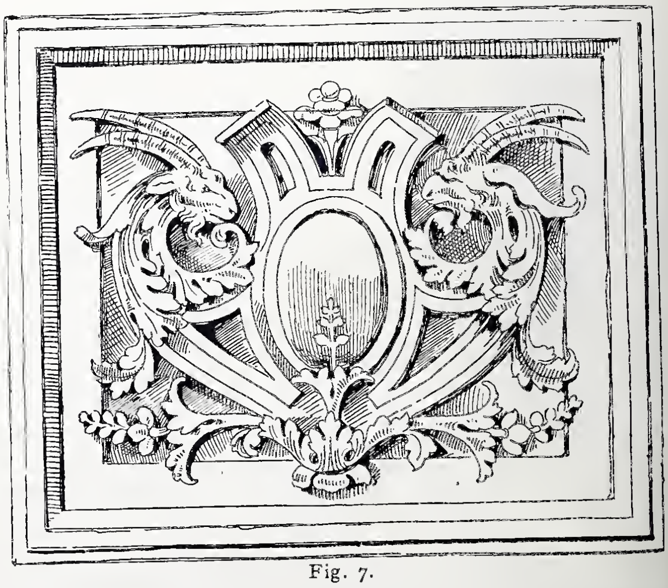


Fig. 7.

The beautiful panel (Fig. 6), hailing from the Cluny Museum, admirably illustrates a feature in carving which especially flourished during the Renaissance in France in the sixteenth century. I refer to the covering of surfaces with semi-geometrical designs, after the manner which is here set out. Let the thoughtful designer note the clever way in which the original plan of this panel was laid; how, when that was done, the excellent interlacing followed; and finally, how the interstices were filled with the not very distant relation to our old friend the acanthus leaf. There is a flowing restfulness, if I may venture on such a paradox, in the whole thing which entitles it to a place of honour in the Museum which it adorns And it is further worthy of note that there is really not much work or any great skill involved in executing a design of this sort. Many an hour spent in attempting some bumpy realistic copy of nature might be better employed in following such lines as these.

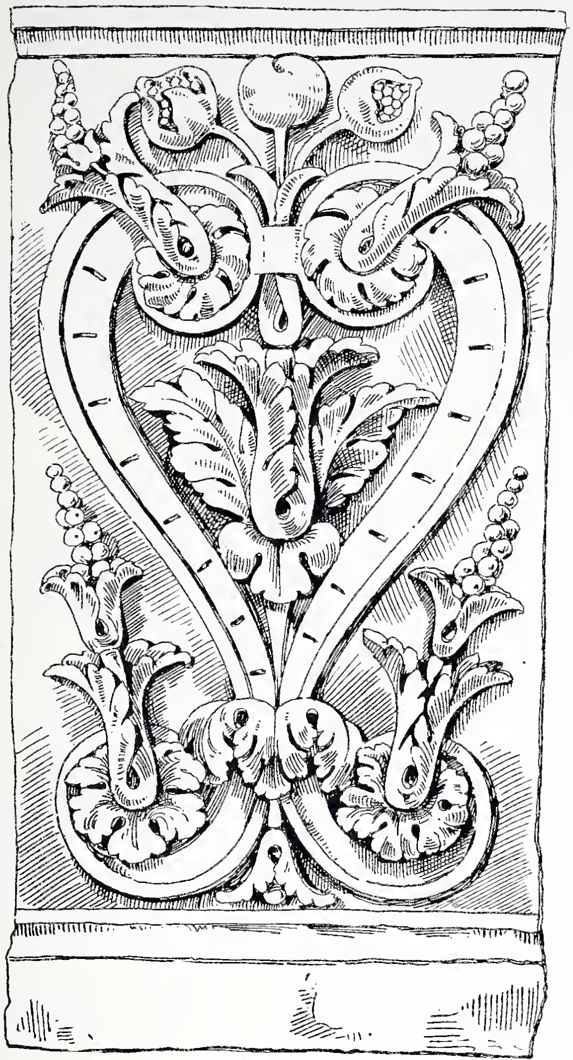


Fig. 8.

* * *

There are many examples in this collection of the clever way in which the French introduced animal forms into their versions of the Renaissance. Fig. 7 is a forcible one. The *chic* of this bold cartouche requires no pointing out. The whole thing hangs, so to speak, on the horns of the goats, although they form but a subsidiary part of the design. It is in the adroit use of such lively terminals that the French revelled. The Italians, of course, led the way, but their followers had a cut of their own, of which this panel is a good example. There are some of our young carvers who would "come to grief" if they were told off to cut such a thing as a goat's head. The more's the pity. But one must walk before attempting to run; and to the walkers I commend Fig. 8 as a pleasing and easy study in panel decoration. A simple classic scroll, of a form which always satisfies, is made to blossom with the acanthus at each terminal, and in the centre; and though there are only two or three elements in the design it does not become monotonous. Here we get the Italian spirit pure and simple, the departure from which led the French into vagaries which have been justly described as the decay of art.

* * *

Fig. 9, a Louis-Quatorze panel, shows how the French first began to build a style of their own on the Renaissance which they had adopted. Here we have the scroll and acanthus again, but notice how they are treated. There is a "go-as-you-please" look about the pattern which is never found in the Cinque-Cento. One can imagine that the design is constructed much in the same way as a child builds up a box of bricks, piling one thing on another "just to see how it looks." On the scrolls we get a couple of posts which carry a cornice, and in the centre, on a bracket which rests on nothing, we have an incense-pot. But in spite of its nondescript detail it is idle to deny that the whole design has a *nonchalance* which is captivating. It is not surprising that when the Parisian artificers of Louis the Fourteenth's day once threw off the restraints, or, rather, the symmetry, of the Classic, they felt that they could gambol as they pleased. And the costumes and habits of the Court were in keeping with this departure from rigidity.

* * *

Nothing could more clearly demonstrate the evil of throwing over restraint in ornament than the example which is shown in

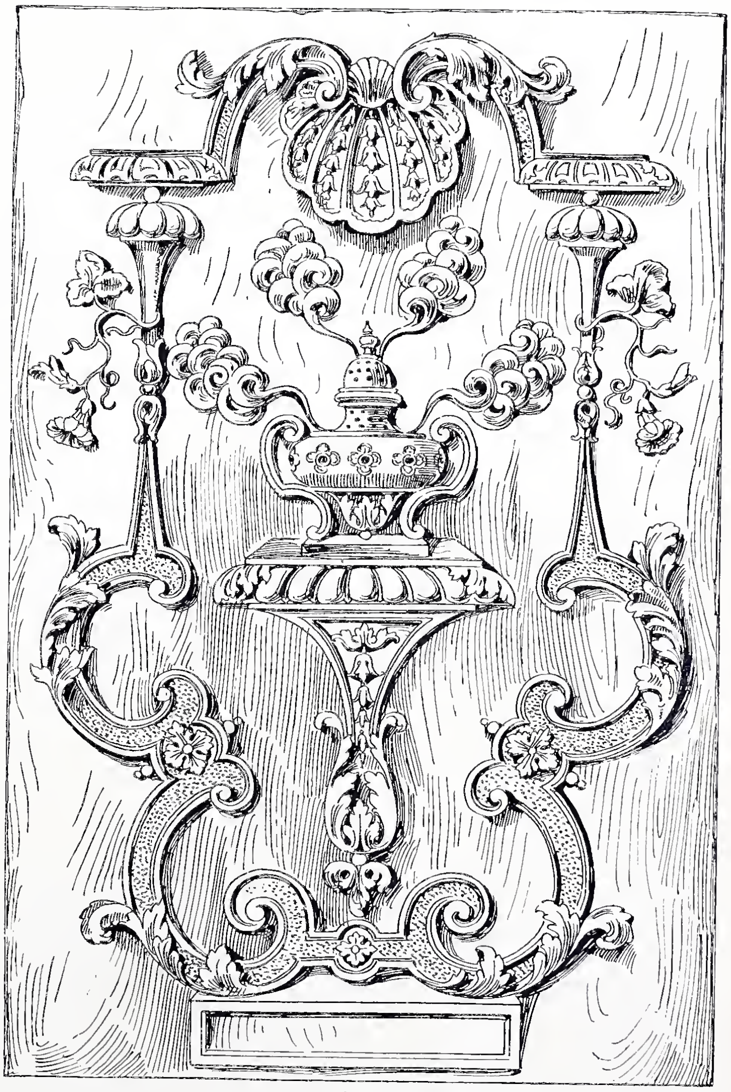


Fig. 9.

Fig. 10. This framing of a panel shows the advance in the path of florid liberty which was made by the time that Louis XV. came to the throne. It is difficult to conceive that

this wild admixture of scrolls, flowers, grotesques and monsters —see the dragon at the base—is an offspring of the equally prolific, but well-restrained and balanced, Renaissance. Yet so it is. When once the French carver mastered the mysteries of this peculiar scroll-work, its twists, frilling, and a few flowers, he could go a-head piling shadow upon shadow until further orders. And he did.

* * *

It is but fair to say that all the detail of this splash-and-splutter style was not so devoid of new thought. For instance, the pretty symbolical grouping shown in Fig. 11 began to appear in Louis Quinze, and the skill required in correctly carving such detail must be recognised. It was in the next reign that these musical, pastoral, and amorous groupings developed a finikin prettiness which will, I think, for all time please the ladies. The idea of massing such things was, of course, not new. We see most of these emblems strung up in the sixteenth-century pilaster shown in Fig. 3. But the stringing of them together, mixed up with fluttering ribbons, flowers, and flambeaux, was certainly original, and it took the public fancy. Further, it must be noted that all Louis-Quinze ornament did not run so wild as in Fig. 10. Fig. 12 is also of that period, and is much more restrained and constructive in treatment.

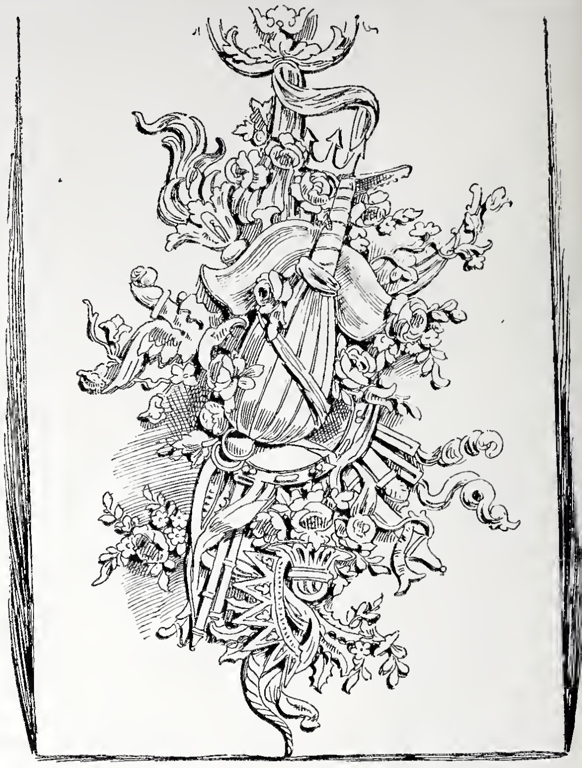


Fig. 11.

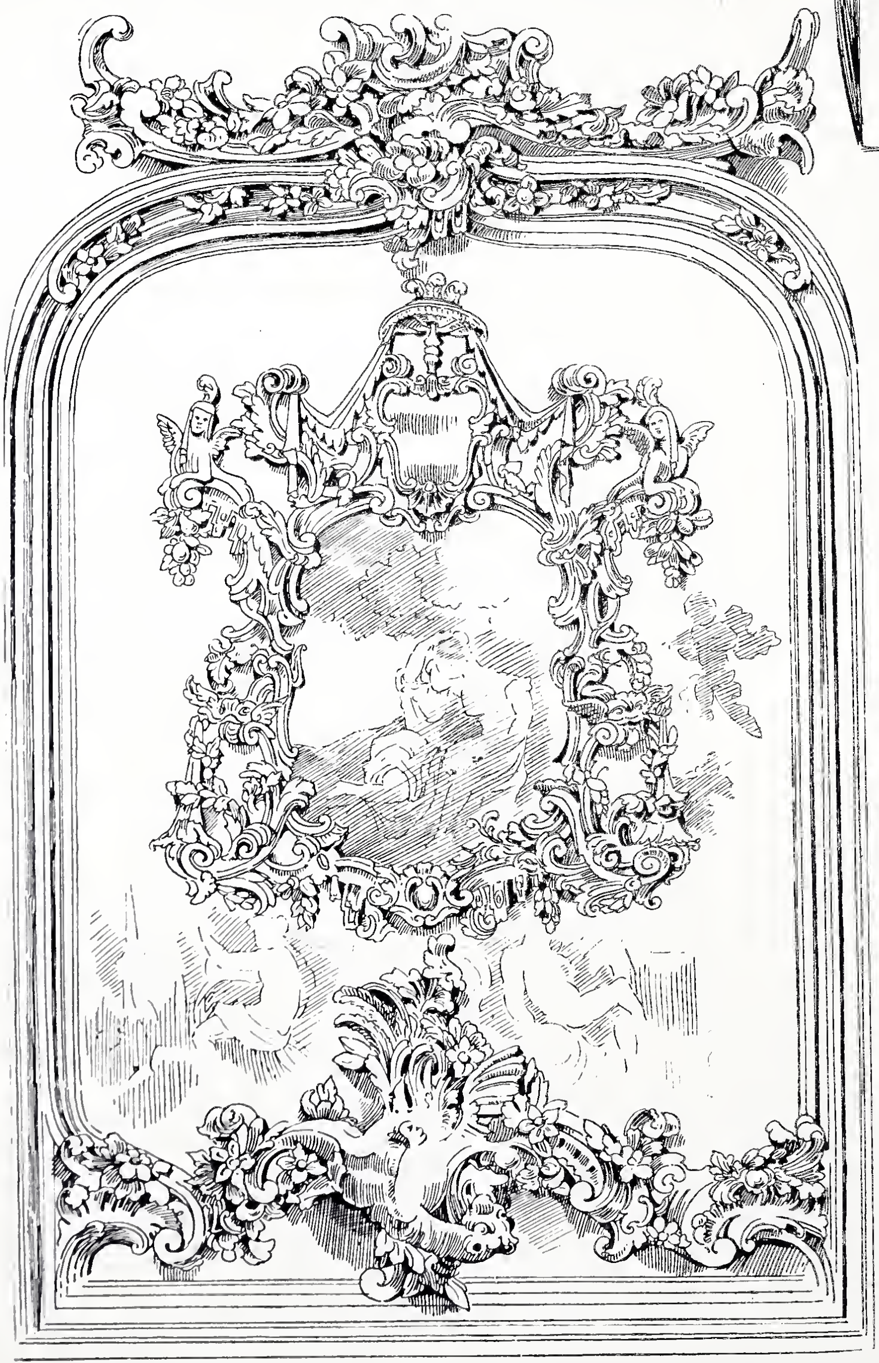


Fig. 10.

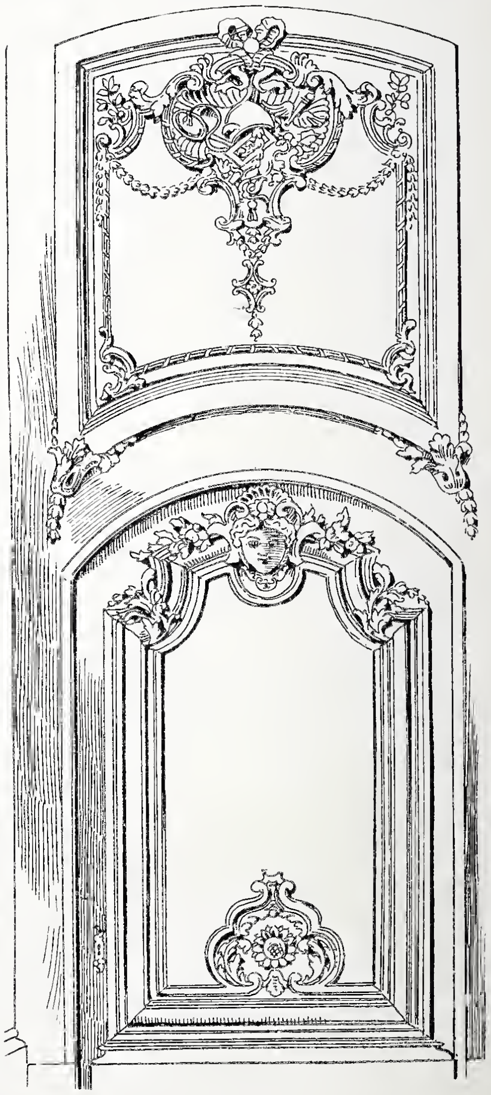


Fig. 12.

And now, in this cursory glance at French carvings, we come to some charming examples of that revolt against the Rococo which distinguished the epoch of the beautiful Marie Antoinette.

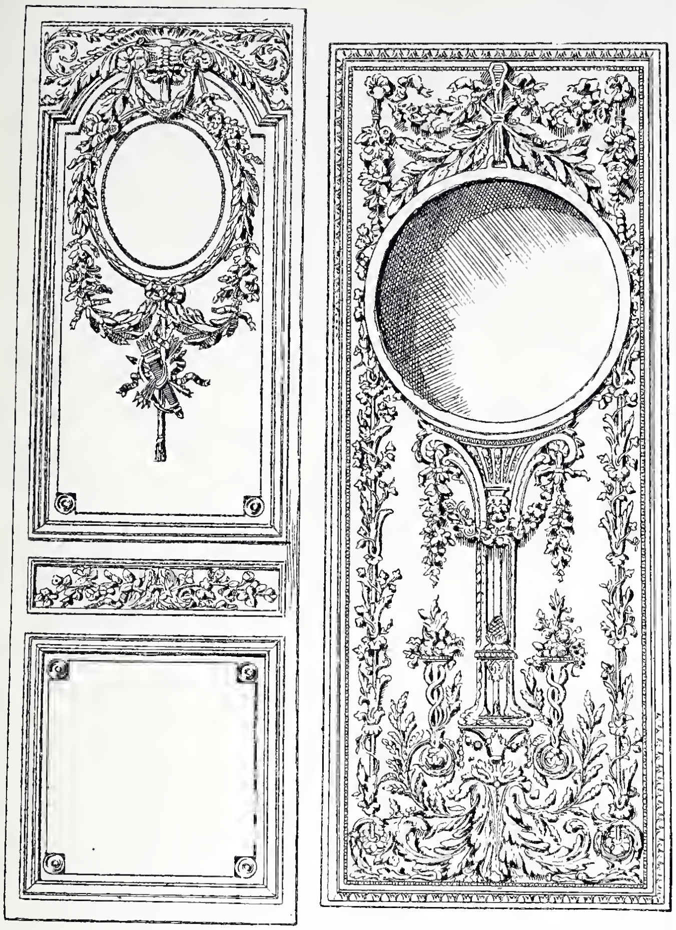


Fig. 13.

It would almost seem as if the string to the pendulum of design had been suddenly let loose, or, perhaps, tied up. A comparison of Fig. 10 with Fig. 13 will show, most forcibly, what I mean. The delicate and beautiful—almost timid—enrichment of Fig. 13, all kept within well-defined mouldings, was, it would seem, welcomed by the Court of Louis the Sixteenth as a calm s after a storm, or a gentle sleep after a nightmare. We still get the flowers and the ribbons and the scrolls, but they are not blown about by the wind, or wandering whither we know not. The decorative summit of the left panel in Fig. 13 is, without doubt, passing beautiful. The way in which the bow and arrows of Cupid hang beneath the oval is inimitable. Again, the supporting and crowning of the circular mirror in the right-hand panel are as rich as can be, and yet perfectly restful. It is rather humiliating that in the present "rage" for the French in furnishing the Louis Quinze should command more favour than its successor. Possibly there is a precision about the latter which is difficult of attainment in this age of hurry. Many a man may chop and gouge away at something that will pass for Louis Quinze, but not many could cut such work as is feebly indicated in the pen-and-ink sketch, Fig. 13. But let us, like our neighbours, be prepared, after the designers of to-day have "run riot" with the present serpentine lines, for a return to the duly-confined prettiness of the Marie Antoinette period. To trace the Renaissance through these variations should be salutary.

* * *

Yet another mannerism was grafted on to the same style, although it does not, on the surface, bear much relation to the preceding one. The modern Cæsar soon made it clear that anything which invited an analogy with the power of old Rome was grateful to him; and that courtly lead sent the painters and designers helter-skelter to the Classic. And how wonderfully these French ornamentists adapted themselves to the new conditions. The jump from Louis Seize to the Empire was considerable, yet they managed it without much stumbling. It is true that much Empire furniture is clumsy, lumpy, and hideous, but more is very stately. As to the ornament of that remarkable revival, I have selected Figs. 14, 15, and 16 as forcible examples. The clever way in which old forms of Roman shields are arranged and dressed up is fully shown by the sketches; and while they are not, perhaps, useful for reproduction, they may suggest the propriety of using some portions of our national military or naval uniforms for decorative purposes. I can imagine, indeed, some very noble panels made up of the items of a fireman's uniform; and I am not sure that even the policeman's helmet, belt, and truncheon might not be peacefully and successfully grouped. The beautiful shapes of some of these ancient shields are full of decorative suggestion, as may be seen in Figs. 14, 15, and 16, and their presence there may indicate a new patriotic source of detail.

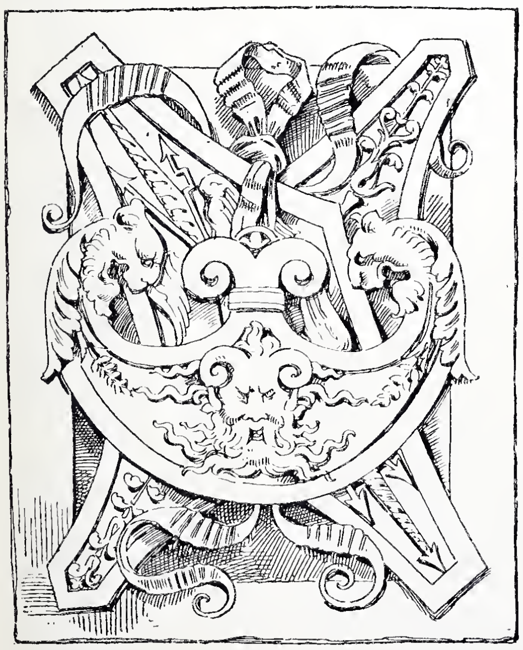


Fig. 14.

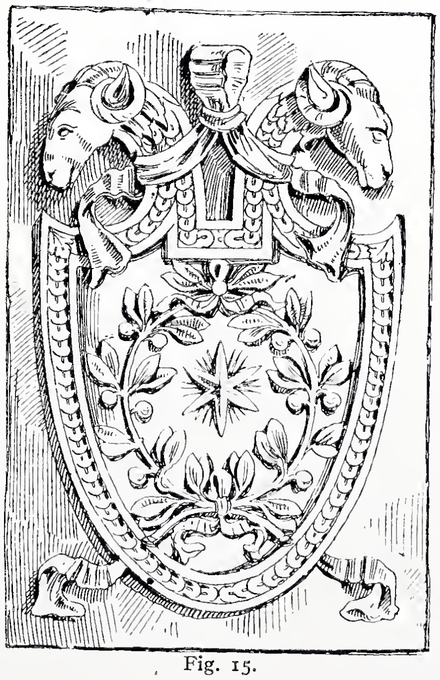


Fig. 15.

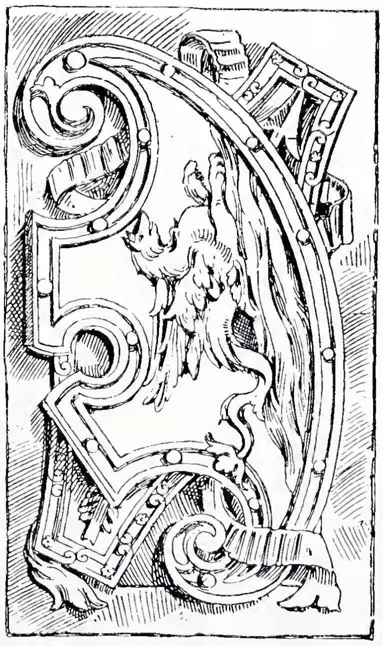
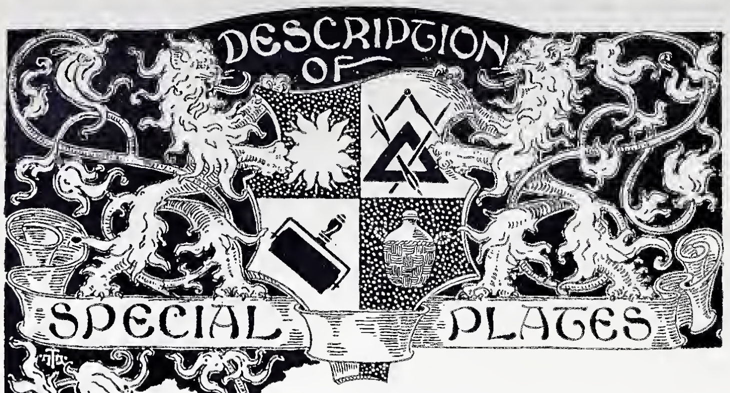


Fig. 16.



DESCRIPTION OF SPECIAL PLATES

FURNISHING NOVELTIES FOR THE DRAWING-ROOM.

THE miscellaneous character of the furnishings of the modern drawing-room renders that apartment the most comprehensive interior in the house. The all-inclusive nature of its requirements makes it a centre for the unrestricted reception of any suitable article of furniture possessing light and fanciful characteristics.

The screen on the left of the upper group shows a light and decorative adjustment of simple detail consisting of plain square rail and spindle work. An engraving is framed into the centre surrounded by a border of fretwork on a background of velvet. The circular shelves on each side form appropriate positions for the situation of flower vases. The style of the music cabinet bears an uncommon stamp, as evinced in the character of the back. The square panels on each side of the oblong bevelled plate are intended for decorated stamped leather, as is also the background of the panel in the lower door. The screen on the left is designed in accordance with the latest development of this class of article in the direction of a combination whatnot and screen. It is so arranged as to afford the same facilities for *bric-à-brac* both back and front, so that viewed from all points it presents the same aspect of decorative interest. The body of the design consists of plaited silken curtains, the top panels being filled in with engravings in keeping with the latest dictates of fashionable trade. The small fancy work table on the left of the lower group of novelties illustrates an original and useful arrangement of the essential characteristics of such an article. The table top is divided in the centre, forming two flap trays which open out right and left of the work-well. These act in the capacity of convenient surfaces whereon to place all the requisites associated with the pursuit of fancy work. A narrow and shallow detachable tray is placed across the work-well for the reception of cottons, silks, and all minor accessories associated with art needlework.

BEDROOM FURNITURE IN THE QUEEN ANNE STYLE.

The bedroom suite which forms the subject of this description has been designed to accord with the economic conditions of easy and rapid manufacture, and is thus brought within the scope of middle-class trade. Its production at a marketable figure is not by any means the chief, or sole, qualification of this suite. It possesses, in addition, some claim to recognition from an artistic standpoint. The mirror and toilet appointments of the dressing-table are characterised by novelty and simplicity in the arrangement of the shelf extensions and curtain fixtures. The turned rail at the base of the toilet glass would form a useful means of adjusting the mirror to the angle desired by any persons performing their toilet thereat. The transparent glass door of the central toilet box gives a cabinet-like aspect to the dressing-table, and, when filled with prettily designed toilet requisites, would look well. The Queen Anne feeling in the detail would appear to the best advantage if executed in some hardwood, such as dark mahogany or American walnut. The toilet box might successfully be lined with velvet. The shade of the curtain material should correspond in tone with the lining employed. A choice textile of old-gold colour would form a lively and pleasing contrast to the sombre tone of the woodwork. The general build of the suite is characterised by a sound structural stability which fits it for permanent usefulness.

AN ENGLISH RENAISSANCE SIDEBOARD.

By Henry Pringuer.

The furnishing claims of the dining-room receive recognition at our hands this month in the form of an original suggestion for a sideboard on Renaissance lines. The upper part of the design evinces decided novelty of character in the style and treatment of the mirror frame. The effect of the strapwork extension, which springs from each end of the framework surrounding the glass, and embraces the column associated with the pedimental wings, is unusual and striking in conception. The general character and arrangement of the feature would suggest a magnified interpretation of the familiar broken pediment, which at present appears as the crowning item on almost every article of modern household furniture. Its development in this instance, however, presents it in quite a new and important light. There is no superfluity of constructive detail to hamper or encumber the utility of the article, every part being designed to possess a useful as well as ornamental value. The whole disposition of the cupboard and drawer appointments is suited to meet the requirements of the article. The carved enrichment, which is sparingly introduced, is mostly confined to the embellishment of the upper part of the article, where it appears to the best advantage. The spindle cross-bar framing of the cupboard doors is a pleasing characteristic, and would in many instances be far preferable to the indifferently carved panels one comes across from time to time. The Renaissance feeling of the article is not merely extraneous, but inherent in the constructional character of the design; that is to say, its claim to style does not merely consist in a series of carved panels or applied enrichments, but also in outline and structural detail.

ORIGINAL DESIGNS FOR RAILWAY CORNICE POLE DRAPERIES.

We offer in this issue a few suggestions for window drapery specially designed to suit Messrs. Cope & Collinson's Patent Combination Railway Cornice Pole and Bracket. As full particulars of the advantages of that invention appeared in the last special spring issue of this journal, detailed comment with reference thereto is unnecessary. Stated briefly, the mechanism of the pole in question admits of its being fancifully draped without interfering in the least with the free and easy running of the curtains. This desirable result is achieved by the employment of patent clip brackets, which grip the pole at stated intervals, and also serve in the capacity of convenient mediums from which a valance or pelmet may be readily and instantaneously suspended. A section of the pole is illustrated in connection with the designs published herewith. The drapery example which appears in a complete form would necessitate the adoption of three intervening brackets, in addition to those employed at the ends. The design shows an ingenious and pleasing interweaving of an ordinary festoon silk drapery with a plaited velvet or tapestry valance. The idea is practical in conception, being easily and inexpensively carried into effect. The readiness with which these draperies can be attached or removed constitutes a most sanitary and advantageous feature of the invention, and affords every facility for a thorough and frequent dusting.

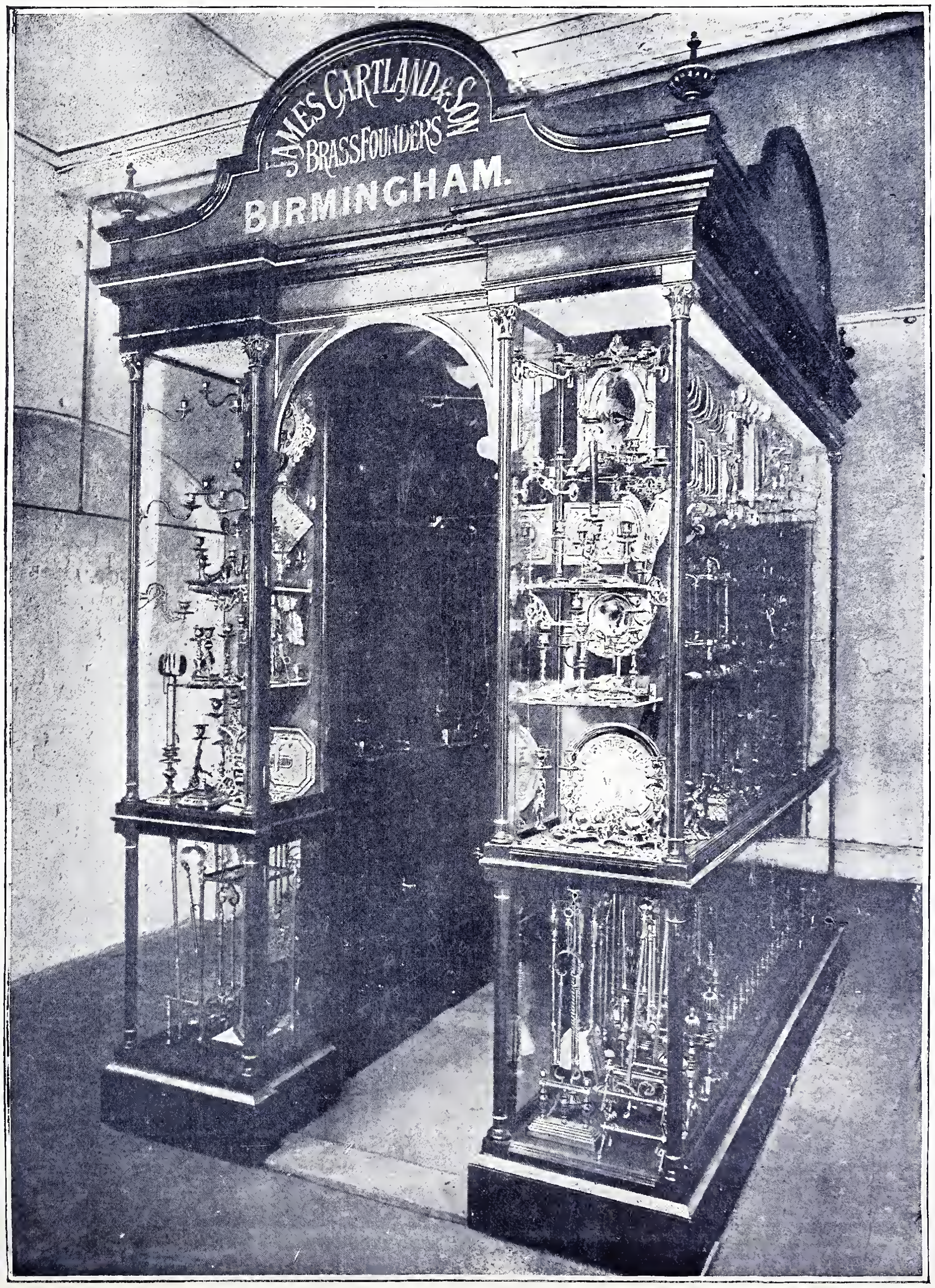
EXHIBITION · INTELLIGENCE.

MESSRS. CARTLAND & SON.

AMONG those firms who represent our nation at the Kimberley Exhibition, S. Africa, stands the well-known name of Messrs. J. Cartland & Son. We have recently had an opportunity of seeing the splendid case of exhibits prepared by that firm before it was despatched, and it is of more than ordinary interest, as its object is the breaking up and opening of new ground for the demand for the more advanced and higher graded class of English productions. The case, which consists principally of glass, has been cleverly designed to combine the greatest possible effect with economy of space. The proportions are as follow:—Height 10ft., ength 9ft., breadth 6ft., and t is constructed in the form of an arch, there being a passage through the centre, on either side of which the various articles are arranged n their different sections. This plan admits of a thorough examination of the exhibits, both of those placed inside and those disposed round the interior. The ends and sides of the case are set out with representative specimens of the productions of those enterprising manufacturers, which not only embrace hose goods required by builders, but also the high-class and elegant productions devised to suit urnishing ironmongers, upholsterers, and decorators generally. To describe in detail the complete contents would occupy more space than that which we have at disposal, but we may mention just a few of the principal sections.

On both sides of the interior, and also of one section of the exterior of the arch, are shown lock furniture, door handles, and finger plates, in many of which is a pleasing combination of the specialities of the Wood-Carving Company, of Birmingham, the effect of the highly-finished brass mountings and the carved woodwork being admirable. Taking another section, such goods as cornice poles, hooks, window-fasteners, bolts, gongs, bells, and the like, are attractively disposed, and beneath these is fine show of fenders, fire dogs, fire brasses, music and paper racks, umbrella stands, mirrors, fire screens, &c., &c., all of the most elaborate and tasteful description.

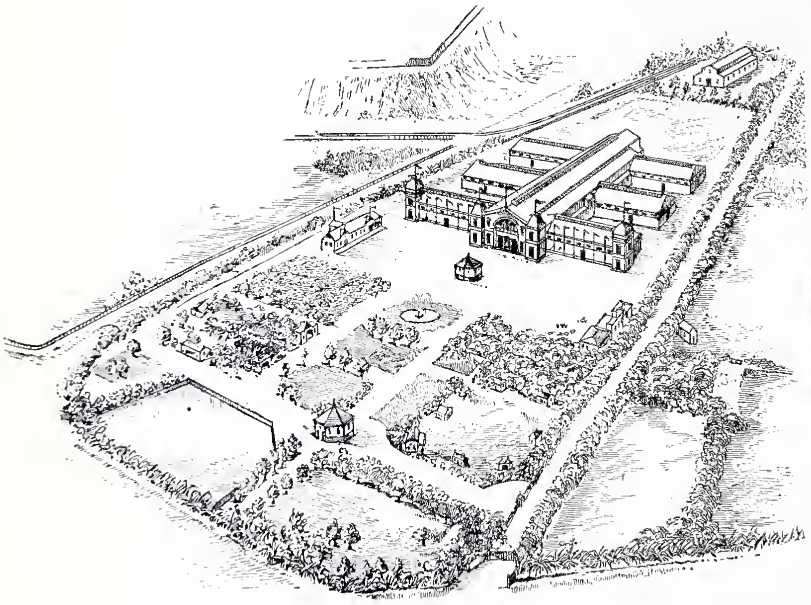
In the end of the case connected with the above section are most decorative and high-class designs in mirror frames, candle-



sticks, inkstands, and similar knick-knacks, suitable for presentation, or to be retained as souvenirs.

The inside of the arch and roof is mainly devoted to an elaborate display and practical demonstration of the advantages of window adjusters, roller blinds, and floor door springs, in the production of which Messrs. Cartland have attained so enviable a reputation. This section includes Preston's Patent Screw Adjustment for opening and closing greenhouse ventilators, Hatton's Roller Blind and Tubular Clips, Matthews' Patent Roller Blind, and Single Cord Roller Blind Furniture, Cartland's "Helical" and "Climax" Floor Door Springs, bolts and rods for French windows, in iron and brass; portière rods, of various descriptions; transom lifts, for opening heavy windows; and other notable specialities. All the latter are so arranged as to allow of being practically tested on the spot, having been especially fitted up inside the arch and on the roof for that purpose.

The high quality of Messrs. Cartland & Son's manufactures is so well known that we need not expatiate thereupon here, and need simply say that the representation of English industries will not suffer at their hands.



Kimberley Exhibition Buildings.

MESSRS. PEYTON & PEYTON.

As the goods which Messrs. Peyton & Peyton have sent out to the Kimberley Exhibition were at that firm's Birmingham premises when we called some time ago, we were able to make a note or two with reference to them for the information of our readers. Messrs. Peyton & Peyton are experienced in exhibition work, and their display at Kimberley will rank among the foremost. They pride themselves on the fact that they have taken part in all the principal exhibitions throughout the world, from the great show of '51 to the present time, and it is important to note that on every occasion when they have exhibited, a medal of the highest class awarded—sometimes the only one—has been carried off by their admirable bedsteads.

Some fifty years ago the important improvement of the dovetail joint was patented by the firm of Peyton & Harlow—now Peyton & Peyton—and it gave a great impetus to the metallic bedstead industry of this country, and opened the way to subsequent development. Previous to its introduction, as most of our readers are aware, iron bedsteads were welded and rivetted together, forming one piece, while for some foreign markets they were made with screw joints. The advent of the dovetail joint, besides greatly reducing the cost of manufacture, endowed the bedstead with the quality of portability, and, for the first time, made it possible to take it to pieces and re-erect it with facility and expedition. Other important improvements have, from time to time, been introduced and patented by this firm, one of which, bearing upon brass bedsteads, enables the manufacturer to join the tubes by casting in a manner similar to that carried out in the production of iron bedsteads. The idea of making all parts interchangeable, so that out of a thousand bedsteads any sides will fit any ends of the same class, was, we believe, first carried into practice by this enterprising firm.

Messrs. Peyton & Peyton not only lay claim to the credit of being the pioneers of what is now a gigantic industry, but in the march of progress they have held their place in the van by conscientiously turning out goods whose quality invites the most severe tests. As regards their brass bedsteads, some of our readers may not be aware that this firm actually manufacture every part themselves, from the raw material, melting the pig-iron, and treating wrought-iron from a stage similarly crude. The brass castings also are made, tubes drawn, and vases and castors produced in their works, and another most important feature is that they make all tools special to the trade. In their smiths' shops are atmospheric hammers, planing, shaping, and drilling machines, and other contrivances. Special machines for finishing brass tubes have been designed and produced by them at great expense, and are of the utmost value for perfecting and ensuring a high quality and finish in the work turned out.

It is interesting to note the progress of this industry of modern times, in which the firm whose goods are under review occupies so high a rank. In 1849 the makers of metallic bedsteads numbered about eight, now they number nearly sixty, so that it will be seen that it is not lack of competition that has enabled Messrs. Peyton & Peyton to retain their position. Their works now cover some two acres of ground, and they have spacious showrooms in Birmingham, London, and Paris. They also have agents in Australia, New Zealand, and South Africa, to which latter rapidly developing market the Kimberley Exhibition is expected to give considerable impetus.

Mr. C. M. Fox, of 72, Harrow Road, W., informs us that he will shortly remove to larger and more convenient premises situated at 225—227 in the same thoroughfare, which we shall take an opportunity to review in a future issue.

Messrs. R. Evered & Co., Barnet Works, Birmingham; 28, Drury Lane, W.C.; and Holborn Viaduct, E.C., have recently brought out some new lines in all-brass and composite bedsteads, which cannot fail to meet with a large demand. Design sheets may be had by writing for them.

Mr. B. Franklin Fuller, the Boston Chair Co., in consideration of the fact that many users of desks are not in a position to pay for the higher qualities of the Derby Swing Arm Desk associated with his name, has taken steps to produce an intermediate, which, although in quality and finish the same as the higher grades, will be sold at from £4 to £5 lower. This fact places Mr. Fuller in a somewhat unique position so far as his desks are concerned, and we should say that this innovation will well repay the enterprise of its introduction.

A New Material for Perambulator Bodies.—The Halesowen Perambulator Company, Limited, Halesowen, near Birmingham, have just patented (Prov. 16,075) a new material for perambulator bodies, which has a very rich and handsome appearance. It is styled "The new 'Xylonite' Body," and greatly resembles tortoise-shell. It is strong, cannot possibly crack in any climate, will not chip or peel off, and is very light. It is to be used by the above company in mail carts as well as perambulators, and will form one of the leading lines for the coming season, when they expect a heavy run.

Reviews of Trade Literature.

MESSRS W. T. ELLMORE & SON'S NEW CATALOGUE.

ONE of the most complete catalogues of cane, bamboo, and willow goods ever offered to the trade has recently been issued by Messrs. W. T. Ellmore & Son, of Leicester and London. That firm, established in 1848, has won a reputation for excellence of material and reliability of manufacture in their goods which has placed their name in the front rank, both at home and abroad; and their complete grasp of every process employed in the treatment of rush, willow and bamboo enables them to execute any commission, however extensive or difficult, with the greatest satisfaction to all concerned. Messrs. W. T. Ellmore and Son claim not only to be the original introducers of the goods they manufacture, but also to be the largest manufacturers and actual growers of the material employed, while each member of the firm possesses a thoroughly practical knowledge of every section of the business.

The variety of articles illustrated in the catalogue before us is far too large for us to particularise, but we may enumerate a few. Arbours, in cane, rush, and willow; bassinettes and cots, booksheives, cabinets, cane window blinds, chaises, mail carts, chairs, in cane, bamboo, willow, and rush; upholstered chairs, screens, cane and willow couches, cosy corners, curio stands, dadoing, flower stands, gong stands, hat stands, hall lamps, lounges, overmantels, tables, wall brackets, and scores of other things are illustrated with a fidelity which would make it quite easy to sell the goods from the catalogue where not kept in stock.

This firm desire it to be mentioned that in cases where their quotations for certain articles appear high, they can, by employing inferior qualities of material and different construction, bring them out at lower prices. They also give special attention to the export trade, a very large proportion of their goods being made on the knock-down principle if required.

MESSRS. S. TIMINGS & CO.'S NEW CATALOGUE.

The new catalogue of cabinet brassfoundry just issued by Messrs. S. Timings & Co., 23 and 23½, Great Hampton Street, Birmingham, is replete with illustrations of drop handles, key plates, hinges, knobs, hooks, towel rails, castors, butler's-tray handles, curtain rod brackets, blind cord pulleys, stair-rod eyes, and other items of which the cabinet maker stands in constant need. The variety of drop handles is exceptionally complete, and the designs are made to accord with the latest styles in vogue in the cabinet work of to-day. French modes are taken into consideration, and the "Louis Quinze" is represented by several effective patterns. The manufacturers wish us to lay emphasis on the fact that the designs included in their book, which are registered, are their own exclusive property, and not patterns registered by the stampers and piercers and supplied in the rough to brassfounders to be finished. Messrs. S. Timings & Co. have their own staff of craftsmen for making tools and sinking dies for producing their goods, and everything is made and finished on their own premises.

Cabinet handles are a speciality with this firm, and some idea of the enormous business they do in that direction may be gained from the fact that during last year alone—comparatively a slack year—they supplied 4000 gross.

A new patent fastening, claimed to be more secure than the ordinary cast and rivetted knobs, merits the attention of all practical men. In addition to the patterns included in their book, this firm make many which are confined to certain houses, it being no unusual thing for them to receive an order for from 100 to 600 gross of a single design.

The patent rotary castors associated with Messrs. Timings' name have had a large sale, especially in South America and Australia, and the sale for the patent muslin rod brackets has increased considerably during the past twelve months.

MESSRS. JOHN GOUGH & Co.'s NEW DESIGN BOOK.

Among recent trade catalogues which we have received, that of Messrs. John Gough & Co., 20, Cross Street, Swan Street, and 8 and 10, Oldham Road, New Cross, Manchester, is one of the latest, and shows the wide range of goods embraced by the business of that firm. Following the generally recognised order of things, the illustrations commence with hall furniture and follow through library, dining-room, drawing-room, parlour, bedroom, and kitchen. In order to make the book as complete as possible and enable the salesman to show his customer as many requisites associated with complete house furnishing as can conveniently be done, washing machines, bassinettes and mail carts, clocks, overmantels, and toilet glasses, upholsterers' materials, travelling trunks, &c., are included in the list, each and all being illustrated in extensive variety. The furniture throughout is such as is being constantly asked for in the course of every-day trade, and may be relied upon, as most of it is manufactured under the personal supervision of the firm.

In addition to the catalogue mentioned above, Messrs. J. Gough & Co. issue numerous design sheets of furniture, mirrors, bassinettes, mail carts, clocks, bedsteads, pianos, and American organs, which may be had on application.

Three new designs for mail carts, Nos. 73, 74, and 75, for the coming season, have numerous features to recommend them, and should be seen by all buyers of such goods.

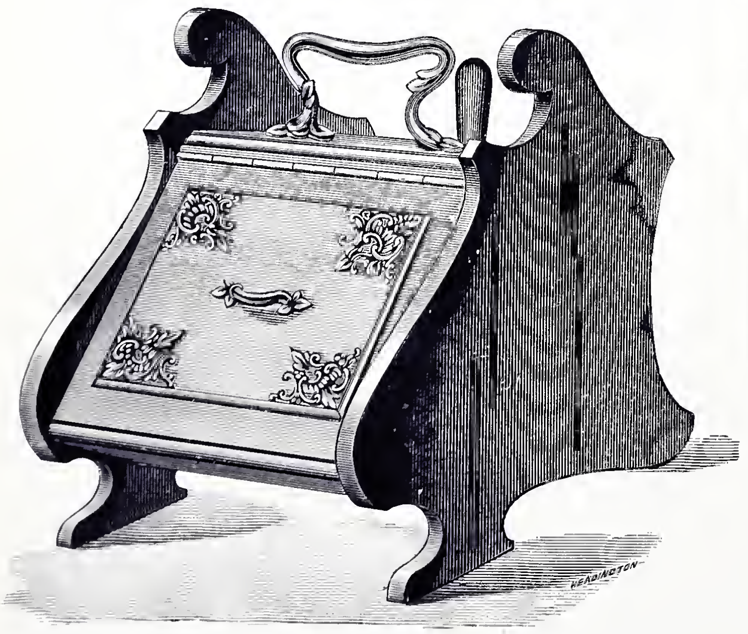
The "Seaman" Carving Machines.—The problem of perfect machine carving is now solved, and it is only for the manufacturer requiring such aid—aid which in the United States has become indispensable—to determine which of the machines now in the market best meets his needs. To give full opportunity to show the merits of the "Seaman" machines, premises have been taken at 88 and 90, Tabernacle Street, a short distance from Finsbury Square, where these marvellous "iron hands" may be seen at work executing all classes of carving. From personal observation we can affirm that any class of decoration in wood, simple or ornate, can be duplicated so perfectly that it is difficult—indeed, impossible when touched up—to tell the original from the replica. Further, this machine overcomes all such obstacles as carving on shaped surfaces, such as a chair top on "the sweep." Indeed, it reproduces without difficulty a bust or statuette in wood, a result which was never dreamt of a few years ago. All these machines are things which must be seen to be appreciated, and our present purpose is merely to emphasise the new address of the "Seaman," viz., 88 and 90, Tabernacle Street. We understand that a syndicate has been successfully formed, in order that these machines may be supplied under the auspices of an English company.

Messrs. James Carr & Sons, Clarence Mills, Chester Road, Manchester, are well known throughout the trade in connection with their patent ladder tape for Venetian blinds, of which they are the largest manufacturers in the kingdom; but some buyers may not be aware that they also do a very large business in cretonne and tapestry bindings, float and orris lace, fringes, gimps, cords, worsted bindings, Venetians, Londons, carpet bindings, spindle banding, wire ribbon, and, indeed, all smallwares. Those who have not made a trial of their capabilities in the latter direction should write for lists.

ROUND THE TRADE

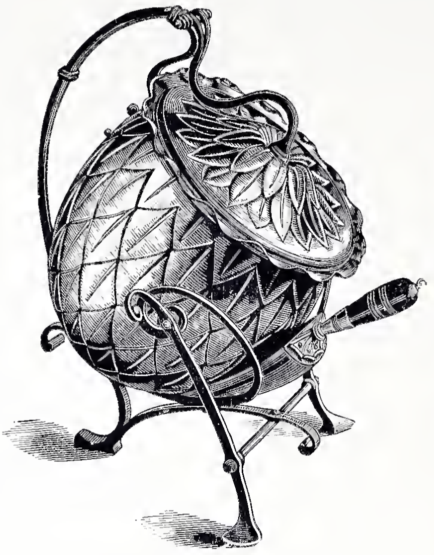
MESSRS. BENHAM & FROUD, LIMITED.

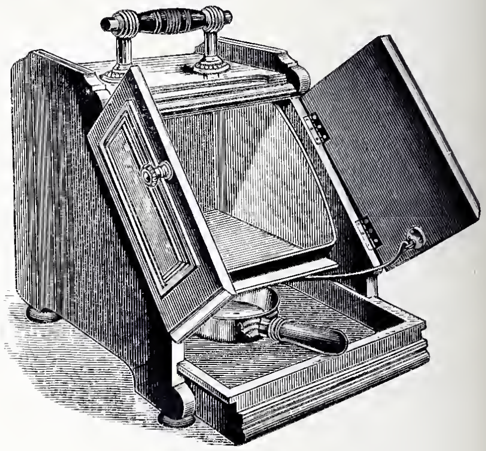
EVER since the time when they first made and introduced the wood coal-box to the trade, Messrs. Benham and Froud, Ltd., have retained their pre-eminence in its manufacture. It is always a pleasure to inspect the novelties brought out by this company in that direction, for they are invariably characterised by decorative merit, thorough reliability of construction, and a due regard to the commercial demands of the day. Recognising the fact that what is wanted by middle-class house furnishers is a good-looking box, capable of sustaining a fair amount of wear and tear, at a reasonable price, Messrs. Benham & Froud, Ltd., always include a good selection of such saleable lines in their new patterns, and the rapidity with which orders come in for their goods testifies thoroughly to their knowledge of the requirements of the trade.



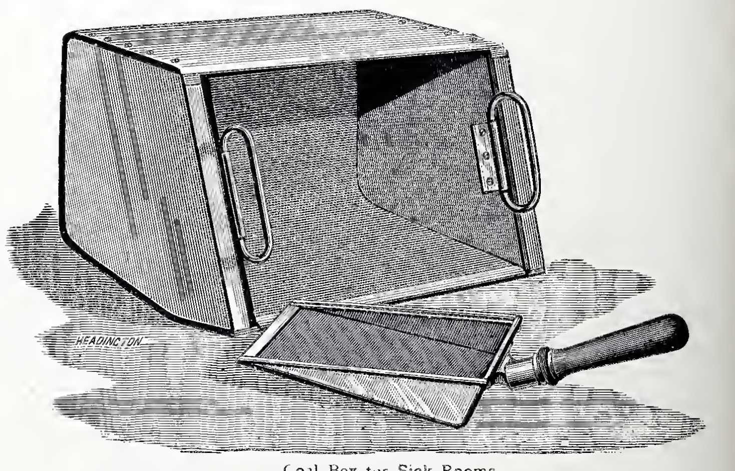
" Boulogne,"

We have recently had the pleasure of inspecting the new patterns for 1892-3, which are now on view at the Chandos Works, Chandos Street, Strand, London, W.C., and found that, as in previous years, they embraced just the "lines" for which trade buyers will shortly be on the look-out. A fresh and important feature introduced to the boxes for the coming season is a new automatic action, an idea of the principle of which may be roughly gained from the "Londonderry," which is illustrated above. By this arrangement, when the doors of the box are opened a drawer slides out automatically and serves the purpose of holding the scoop and also prevents any pieces of coal or dust from falling on to the floor. The idea is as simple as it is admirable, and should lead to a ready sale of the boxes in which it is employed. If preferred, the drawer may be had above the coal receptacle. Of the new patterns we may mention the "Wynstey," in American walnut or mahogany; the "Wynstey" whatnot (both fitted with the patent automatic action); the "Boulogne," a remarkably inexpensive but effective Louis XV. design; the "Limerick" (automatic action); and others equally commendable. Last year Messrs. Benham & Froud, Ltd., brought out two choice patterns in the Louis XV. style which have taken well, but are somewhat too costly for the lower middle-class trade. In order to supply the demand for something cheaper, the "Boulogne," mentioned above and illustrated herewith, has been produced, and it looks very effective in mahogany or walnut, with its chased brass mounts.


" Botanic."


"Londonderry."

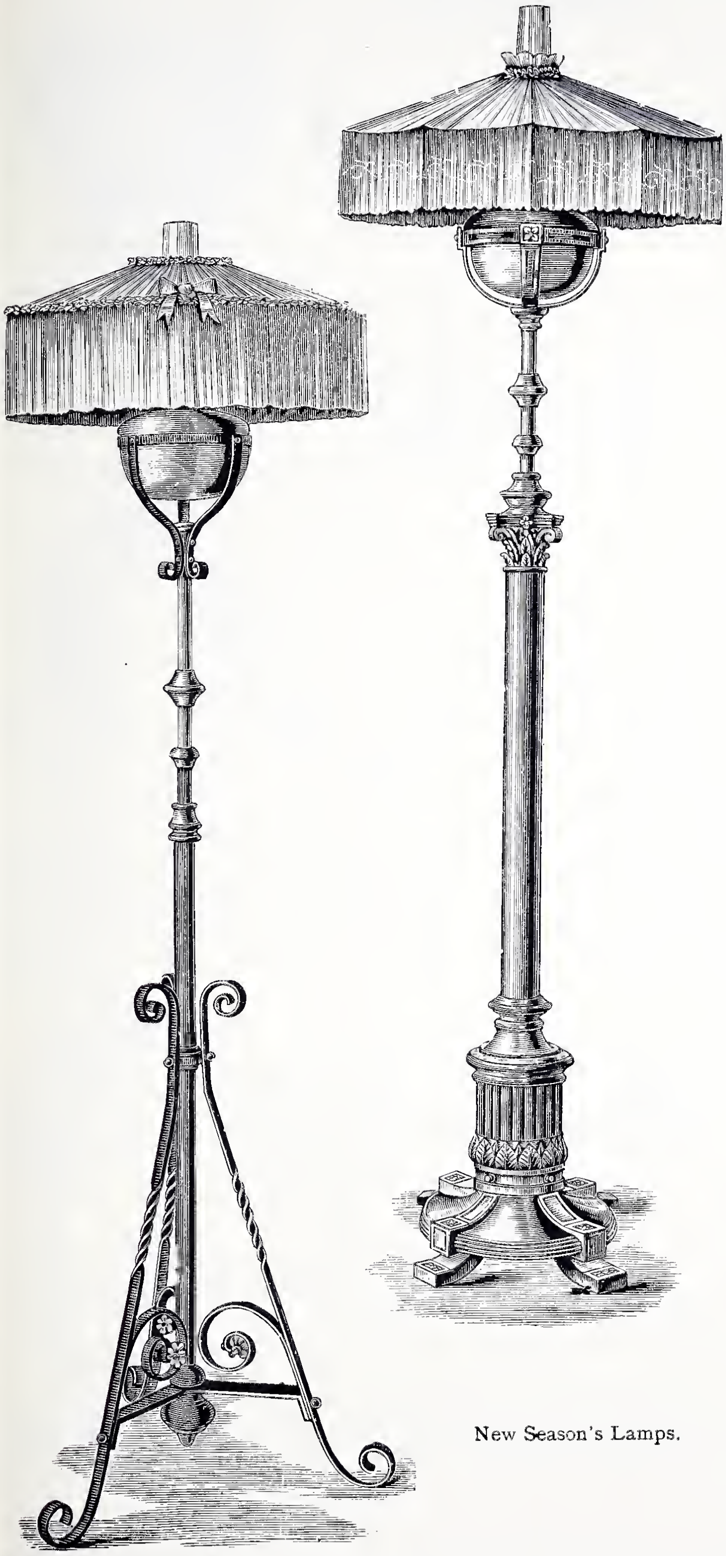
In metal vases the "Hereford," "Gloucester," and "Botanic" call for special mention. In the two former, as also in other shapes, a variety of hammered treatments is employed, the different patterns being styled the "Fibre," "Basket," "Crocodile," and "Indian," respectively. They come out very effectively, and are quoted at figures which are remarkably low considering the amount of work put into the articles. It must be understood that whatever is done in the workhops of this company is done well, and there need never be any hesitation in recommending in the highest terms goods which come therefrom to the customer.



Coal Box for Sick Rooms.

A coal-box for the sick-room is a novelty which will be appreciated by all who have to watch by a sick-bed at any time. It is made of iron and lined with a material to deaden the sound of the coals being taken from it, the scoops also being lined in order to reduce the noise to the lowest possible degree. For hospitals, infirmaries, and similar associations this idea is admirably suited. It is also well adapted for the library, study, or any other place where noise is objectionable.

Extending pedestal, sideboard, table, and other lamps next demand our attention. Nos. 1469, 1477, 1478, 1479, 1480, 1481, 1482, 1483, the "Doric" (1485), "Ionic" (1486), "Composite" (1487), and "Corinthian" (1488), designed by Mr. Owen W. Davis, 1491, 1484, and 1497, are to be leading lines for the season. No. 1477, a lamp in polished brass and copper, with patent movement, is a lot for the price at which it is offered; but for a really inexpensive lamp, No. 1497 (illustrated above), in wrought iron and copper, stands unrivalled. The trade price is less than a sovereign. Its success in iron has led to its being made in brass at a very low price. No. 1484 is a bamboo lamp with tables of Japanese inlaid woodwork, brass fittings, which can only be supplied while the stock of tables lasts.



New Season's Lamps.

Many novelties have been brought out in the electric fitting department, and a series of most effective floral designs, introducing conventional renderings of the winter rose, gladiola, and other flowers worked out in brass and copper, is on view, as well as a number of the examples which were exhibited at the Crystal Palace, where they obtained the highest award for such goods. The selection of afternoon tea kettles, table-lamps, and other like knick-knacks is as complete as ever; and as for the ecclesiastical art department, Messrs. Benham & Froud, Ltd., still retain the high position they have gained. Not long ago a most elaborate and costly lectern was supplied by them to a church in Birmingham, the very centre of our art metal-working industries.

MR. F. PARKER'S NEW PREMISES.

During the past month Mr. Frederick Parker has changed his address to 280, Euston Road, N.W., and his business is now being carried on in the commodious and well-lighted premises situated there. The change is decidedly one for the better, for, besides the additional conveniences of the new factory, its situation makes it much more handy for buyers when in the north-west district, for it is within one minute of Gower Street Station, close to Portland Road Station, and in the immediate vicinity of the Tottenham Court and Hampstead Roads.

Upholstery of the character that is always in demand by house furnishers generally is what this manufacturer makes his speciality, and the run of orders which he is continually receiving from the best houses all over the country testifies to his knowledge of the requirements of the trade. It of course goes without saying that stuffover "easies," settees, and couches, of all shapes and sizes, covered in cretonne, saddle-bag, velvet, tapestry, and every other material employed by upholsterers, are to be found in the above showrooms, and the manufacturer prides himself, justifiably, upon the quality of one and all. The hair, method of webbing, springs, and other materials employed in the preliminary stages of manufacture, are such as ensure the goods lasting as long as it is possible for them to do so, and the designs and colourings of the coverings are all that could be desired, and in a variety to suit tastes the most different.

Mr. F. Parker was the original inventor of the adjustable couch head, which admits of being altered to any angle, and he has recently been improving upon the earlier forms of that invention with decided success. In lieu of the brass thumb-screw hitherto placed at the side of the lower portion of the head, the adjustment is now effected by means of a small lever placed just under the roll top at the back, which lever may be either of brass or polished wood as desired. The adjustable head is generally found on couches which have no back, but this manufacturer is now fitting it to those which have backs, and the idea has been well received. Box ottomans are, of course, well in evidence. An improvement has also been made in the working of the adjustable easy chairs, which are well known to the trade. By an alteration in the mechanism the head is adjusted to the proper incline by simply pulling a decorative cord attached to the lower edge of the back. The metal work of the mechanical parts is of the best and most reliable character throughout, cast fittings being altogether discarded.

As the new premises are now fairly straight after the removal, we recommend buyers to take an early opportunity of making themselves acquainted with their locality.

Messrs. TOWNSHEND & Co.

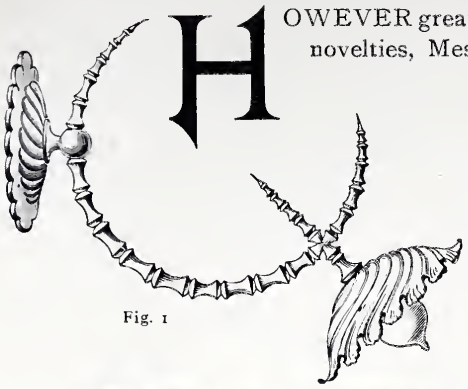


Fig. 1

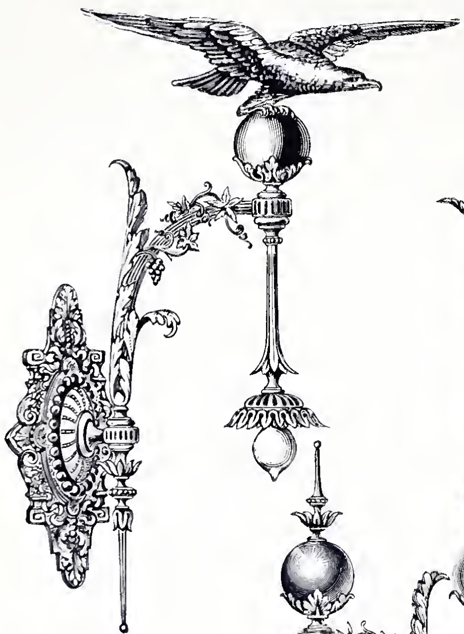


Fig. 2.

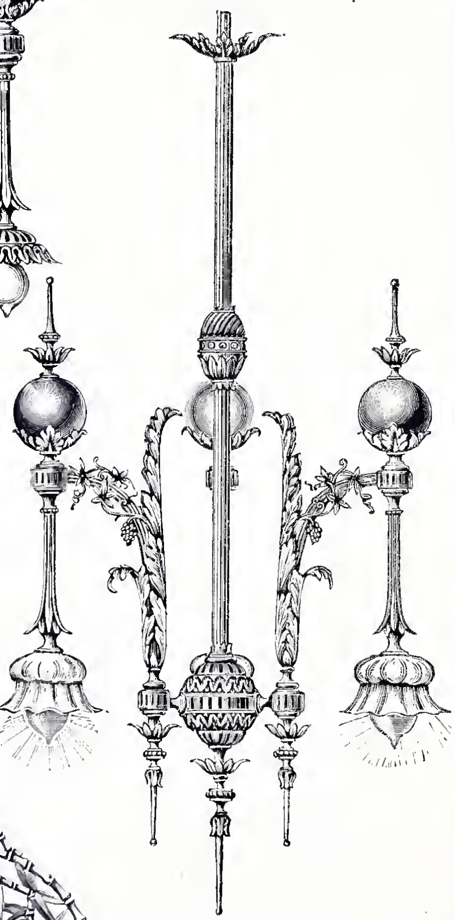


Fig. 3.

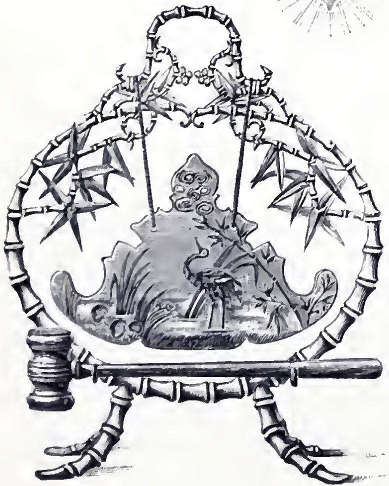


Fig. 4.

HOWEVER great may be the demand for novelties, Messrs. Townshend & Co., the well-known art metal workers, of Birmingham, seem to be always able to cope with it. The motto of the old Nicolet Theatre at Paris, *De plus fort en plus fort*, must have been adopted by this firm, for no sooner has one novelty attained to popularity than something still more attractive is well on the way towards completion. We have recently been favoured with particulars of a number of the very latest things on show at Ernest Street. Holloway Head, Birmingham, and at 62, Holborn Viaduct, London, and illustrate just one or two herewith in order to post our readers up to date. Fig. 1 (No. 3408) is an adaptation of "Whangee" brass-work to the requirements of electric lighting, and in Fig. 4 (No. 3306) an attractive little "Whangee" gong stand is indicated, in which is mounted a fine-toned hatchet-shaped gong. The leaf-work surrounding it is characteristic and novel in arrangement. Another application of "Whangee" is shown in Fig. 7 (No. 3131), a club fender with cushioned top, and it comes out well in such an association. The production of electric light fittings is a comparatively new development in this firm's business, but it is a branch of work in which they will be thoroughly at home. Figs. 2 (No. 3411) and 3 (No. 3418) are recent productions in this direction, selected from among numerous others equally successful and attractive. Fig. 5 (No. 3419) is an exceptionally handsome design, and would grace any apartment where it might find a place. It consists of a graceful stand, having a shaped onyx table, over which is a suspended kettle of decorative form, the whole being surmounted by an electric, or oil, lamp. To fully comprehend the appearance of this article it is necessary to see it in all its brilliancy, with the light gleaming down from beneath the coloured shade on to the onyx table top and the glistening brass surrounding it.

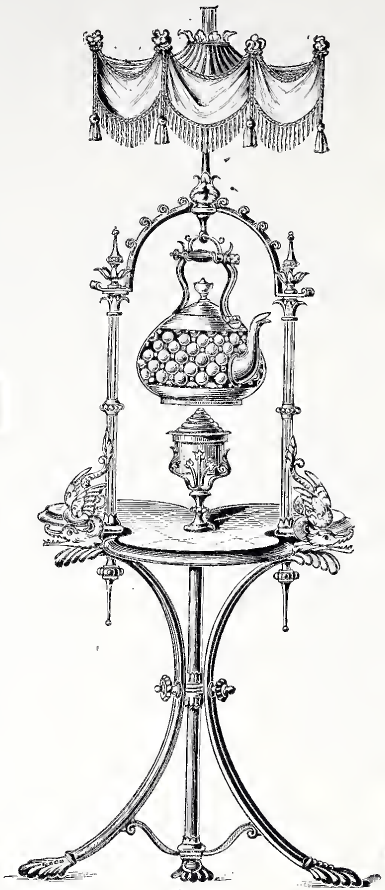


Fig. 5.

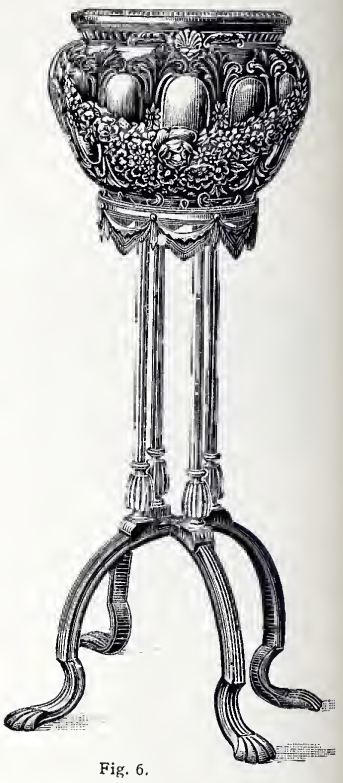


Fig. 6.

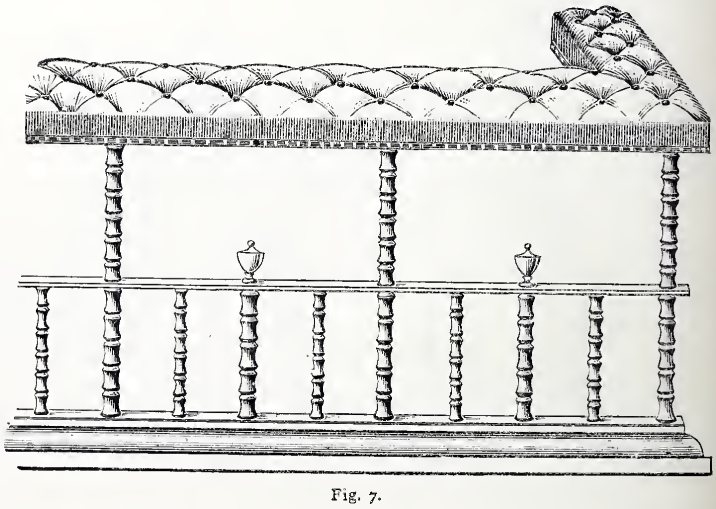
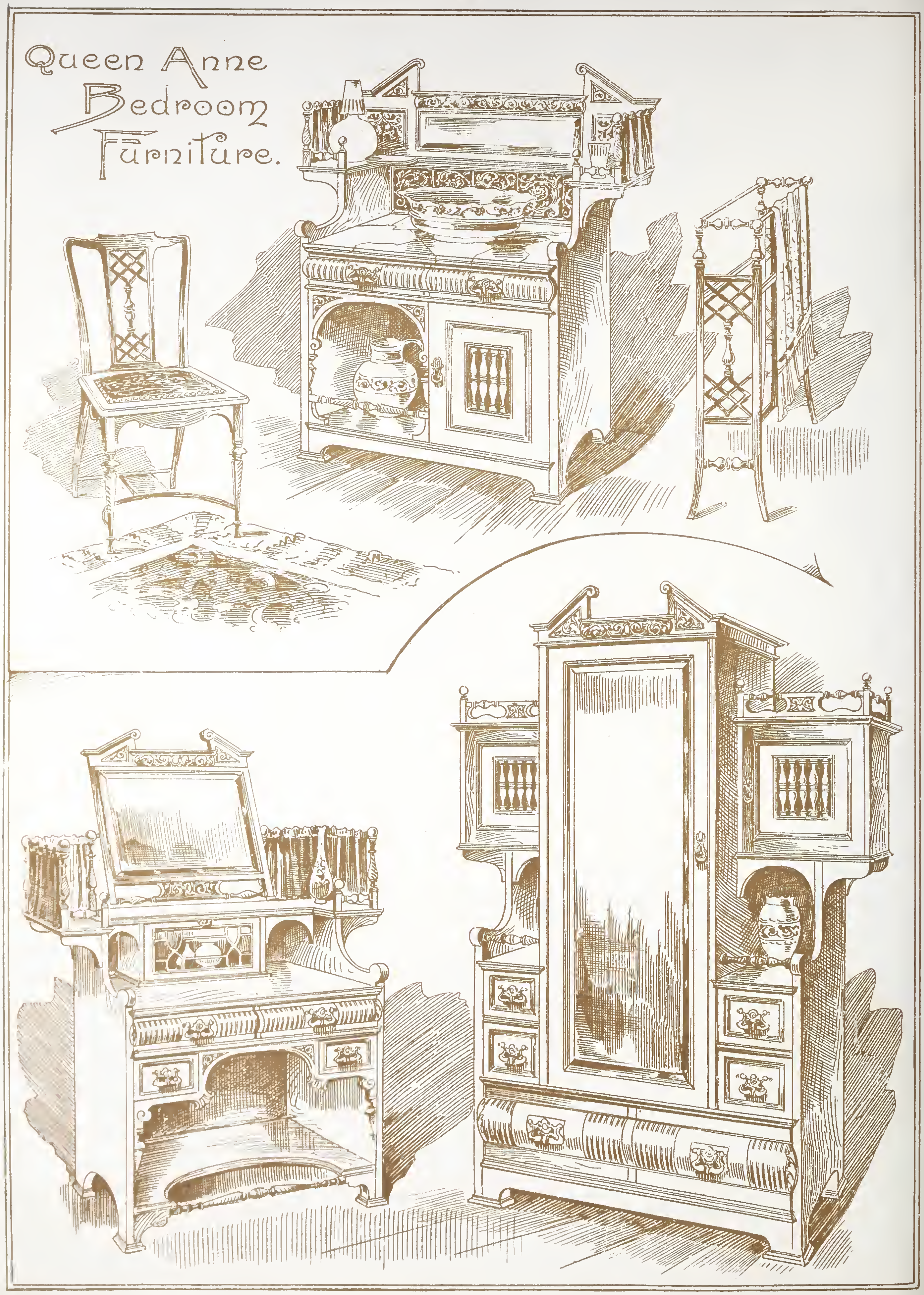
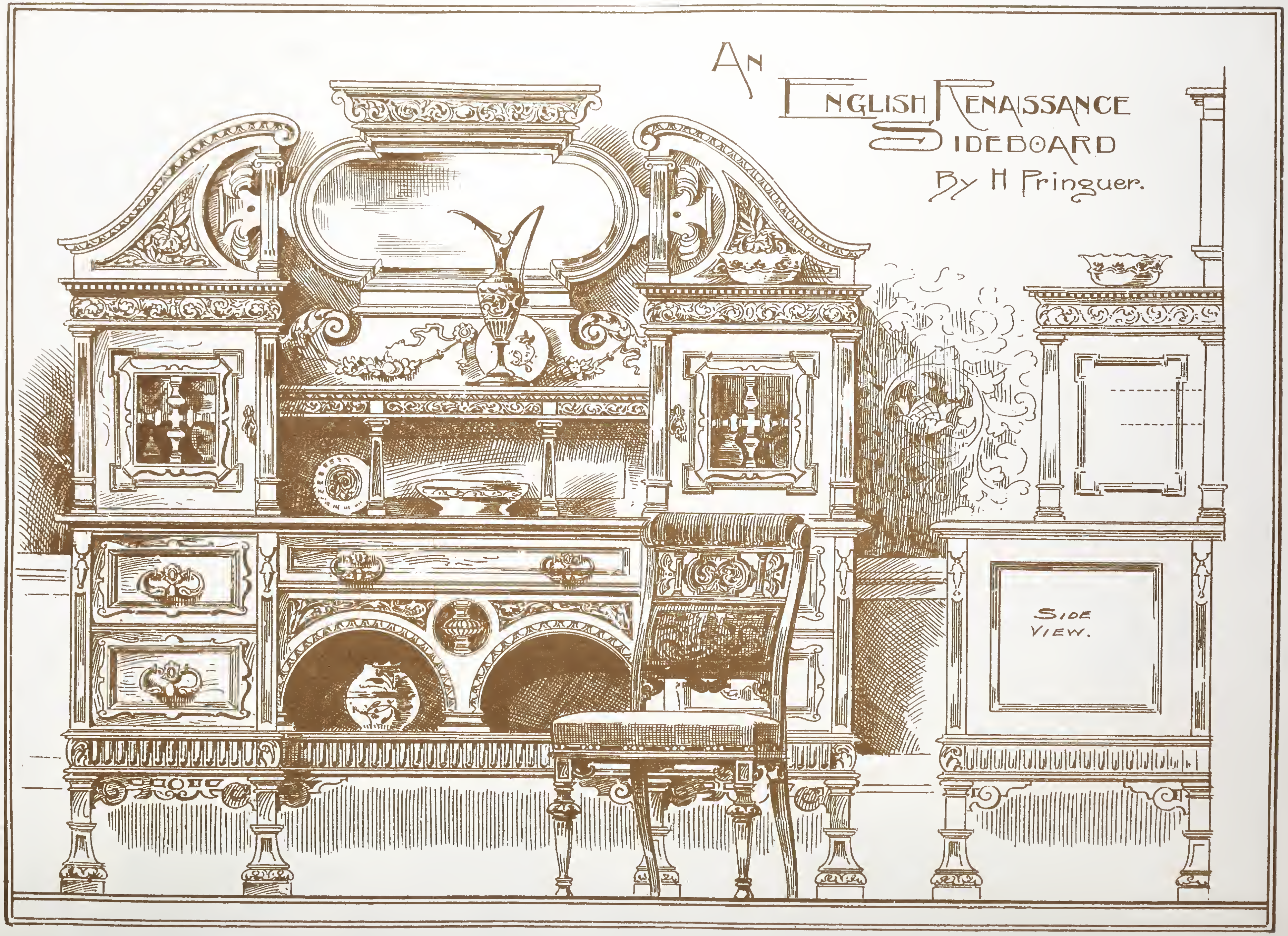


Fig. 7.

As an example of the success with which this firm combine artistic pottery with their metal-work, the jardinière, Fig. 6

Queen Anne Bedroom Furniture.

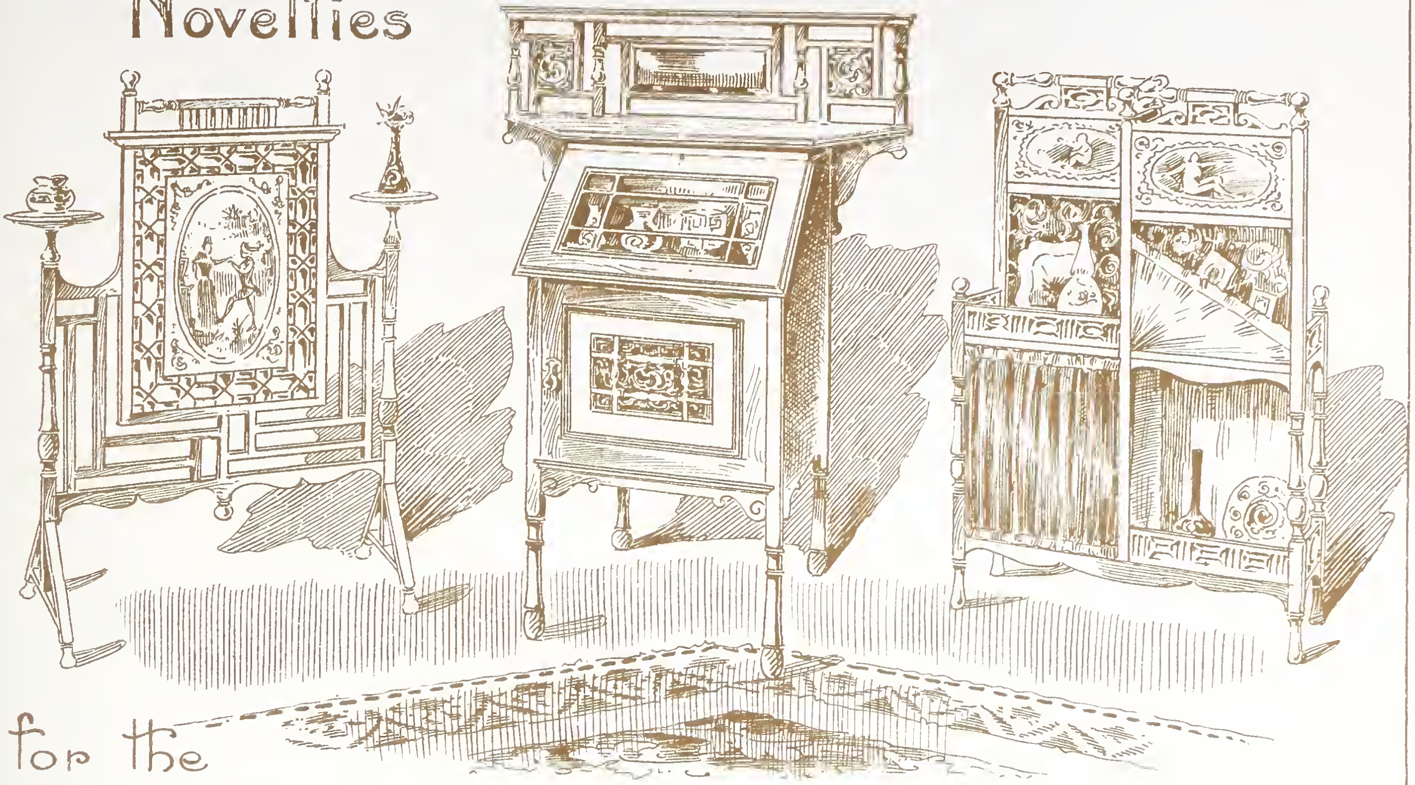


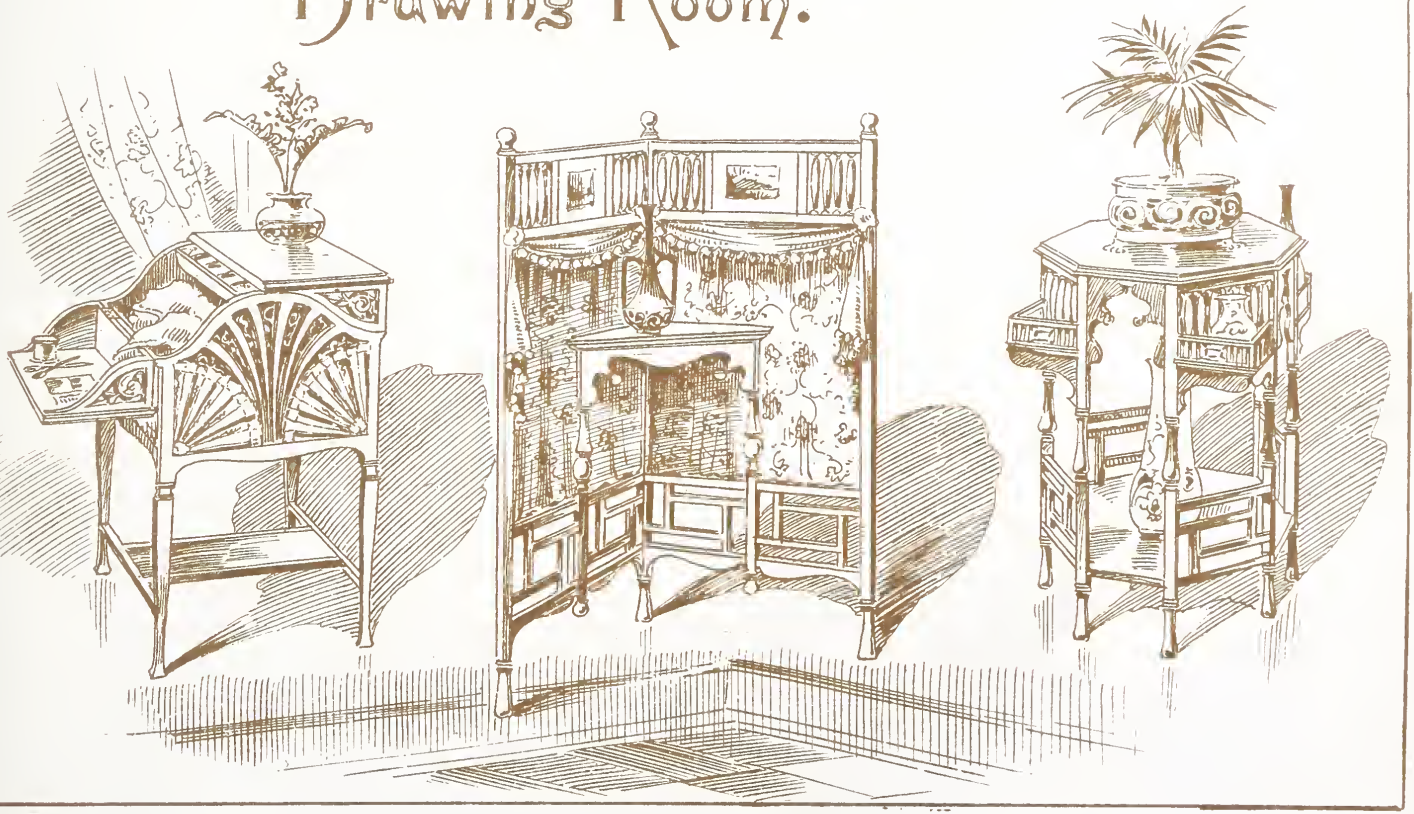


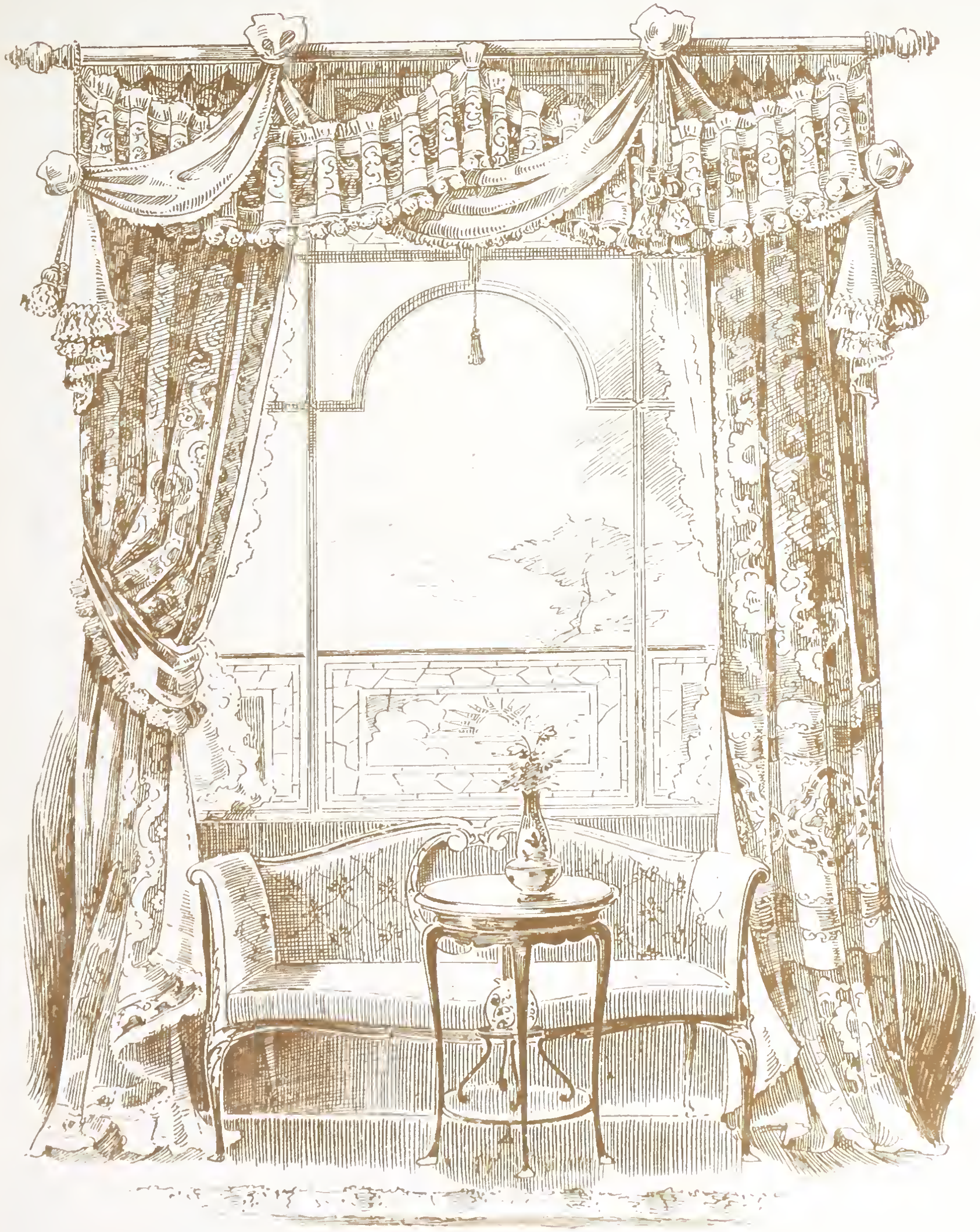
AN ENGLISH RENAISSANCE SIDEBOARD

By H Pringuer.

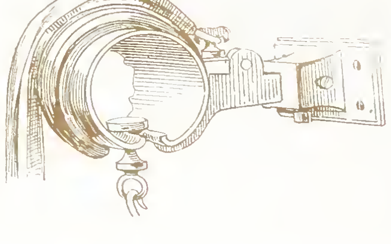
Furnishing Novelties for the Drawing Room.

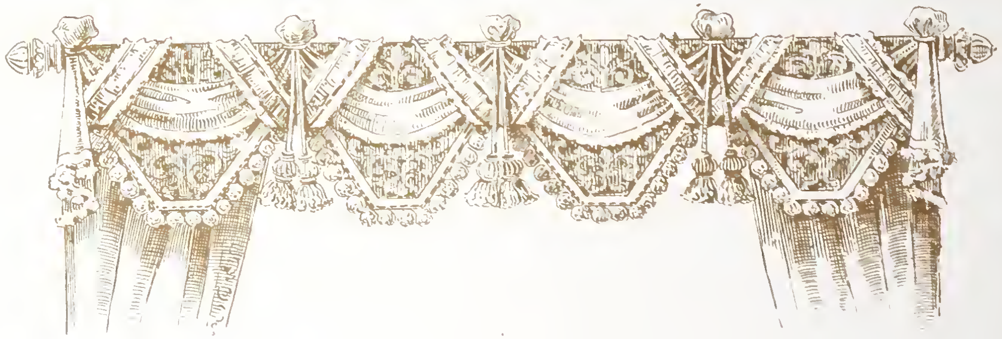


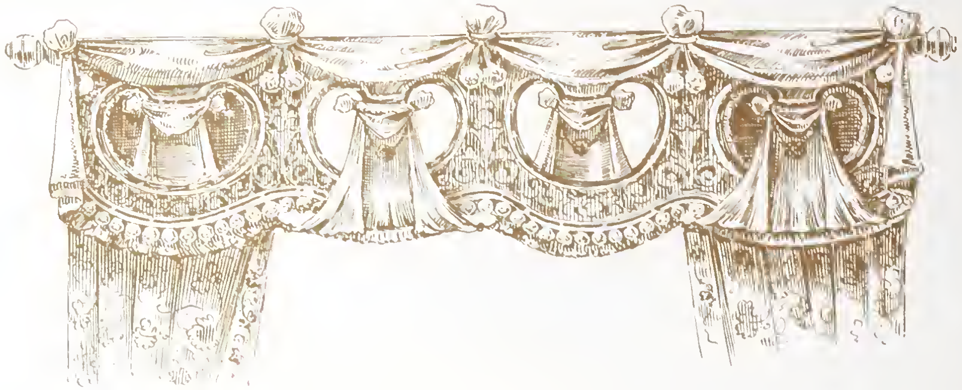




Suggestions for Railway Cornice Pole Draperies.







(No. 2949), is illustrated herewith, and it speaks for itself. Fig. 8 (No. 3519) is described as a very handsome wrought iron, enamelled white and gold (brass, gold lacquered), hanging "duplex" lamp, and it is one of the freshest and most attractive things of the kind that we have seen. It is needless to say that in all Messrs. Townshend & Co.'s goods, perfect workmanship, high finish, and artistic design are leading characteristics. Those buyers who cannot visit the Birmingham showrooms should call at 62, Holborn Viaduct, London, E.C., where a representative selection of novelties and stock goods is always kept. At this latter address there is now a great autumn show of latest productions. The supplementary illustrated list, just about to be issued by this firm, contains illustrations (some one hundred and sixty in all) of a more important selection of novelties than has ever before been produced by them at one time. Every member of the trade should at once write for a copy. Messrs. Townshend & Co. have also prepared a tasty little sixteen-page list in order that their customers may have an artistic condensed selection of their manufactures to present to their most likely patrons.

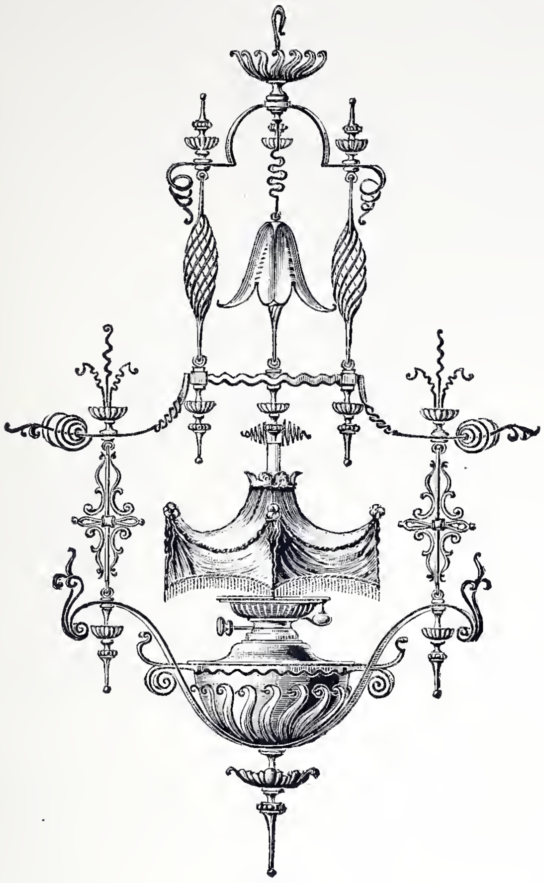


Fig. 8.

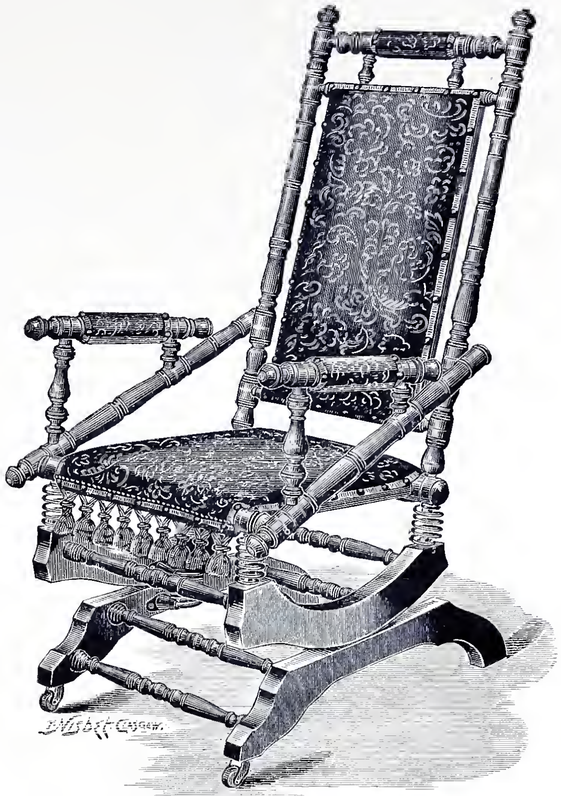
Mr. H. LEBUS.

We have pleasure to notify that Mr. H. Lebus has taken into partnership his brother, Mr. S. Lebus, who has been identified with him in the business for a considerable period. The rapid growth of the enterprise during the last few years under the personal management of Mr. Lebus and his brother is a pretty certain indication that the new management will ensure a continuation of business on the same lines as heretofore, and that it will meet with that measure of success in the future which has been accorded to it in the past.

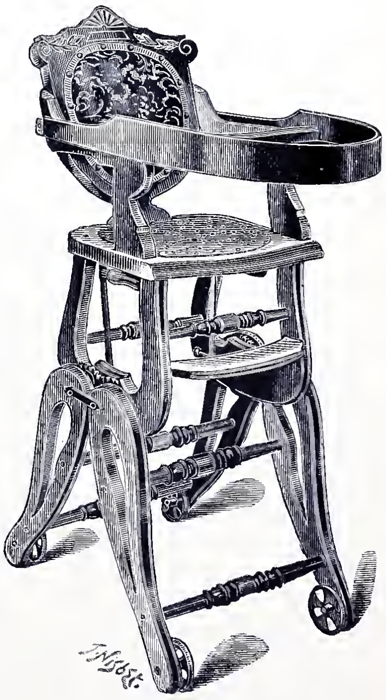
Messrs. Clozenberg & Son, 119, Curtain Road, London, E.C., have recently added considerably to their factories, and are now, in addition to their general trade, devoting their attention to antique furniture, Chippendale work, and bamboo goods.

Messrs. H. & A. G. ALEXANDER & Co.

In a recent issue we described, at some length, several important improvements which Messrs. H. & A. G. Alexander and Co., 48, French Street, Bridgeton, Glasgow, had introduced to the manufacture of their "Restuwell" Spring Seat Base-Rocking Chair. The remarkable success with which that invention has met at the hands of the trade everywhere has induced that firm to still further improve the "Restuwell" by altering and elaborating the design of the turning employed in its production, and the result of their endeavours in that direction is a decided advance on the old form. In place of the plain straight turning hitherto employed, a variety of forms is now employed in the members of the spindles and other turned parts, which tends to make the article still more saleable, and certainly makes it more in keeping with the rest of the furniture in the rooms where it is destined to find a place. It must be borne in mind that this development does not in any way affect the price, as the "Restuwell" may be had in its latest form at the same figure as quoted for the old style. Indeed, no more are to be manufactured on the old lines.



The "Triumph" and the "Gem" baby chairs also have been undergoing renovation and have been brought up to date. Both patterns may now be had at very small extra cost, with the back upholstered in embossed, or frisé, velvet, instead of having the row of spindles as formerly, an alteration which adds considerably to the appearance of the article, and is certainly more con-



ducive to comfort. In addition to this, the seats, instead of being of light colour, are now stained and polished to the same colour as the wood used for the chair itself. The value of these two improvements must be seen to be appreciated. The pattern which we illustrate is the "Gem," the block indicating the alteration in the back referred to.

Messrs. H. & A. G. Alexander & Co. are now making, among many other novelties, a hammock chair with a leg rest which may be extended at will. It is most comfortable and should take well. For the convenience of buyers in London, this firm have a selection of their productions on show at 8a, City Road, E.C., where they are ably represented by Mr. W. F. Knight, who will be glad to receive any who may wish to see the goods referred to.

MESSRS. TOOTH & CO.

On one of our advertisement pages in this issue are illustrated one or two new pedestals and vases recently produced by Messrs. Tooth & Co., Bretby Art Pottery, Woodville, near Burton-on-Trent. We have before referred at some length to the choice things which emanate from the works of these enterprising art potters, and they are so well known to the trade generally that it is not necessary to recapitulate their good points in this connection.

Messrs. Tooth & Co. have won their reputation by the variety and decorative excellence of the forms they originate and the rich tints and combinations of colouring which they employ, and the value of their manufactures as adjuncts to the furnishing of an apartment can only be properly appreciated after a walk round the showrooms at Woodville or at 29, Ely Place, Holborn, London, E.C. Art pottery for all manner of purposes, for mounting in metal, cane, or bamboo, to contain pampas grass, flowers, &c., &c., are included in Messrs. Tooth & Co.'s list.

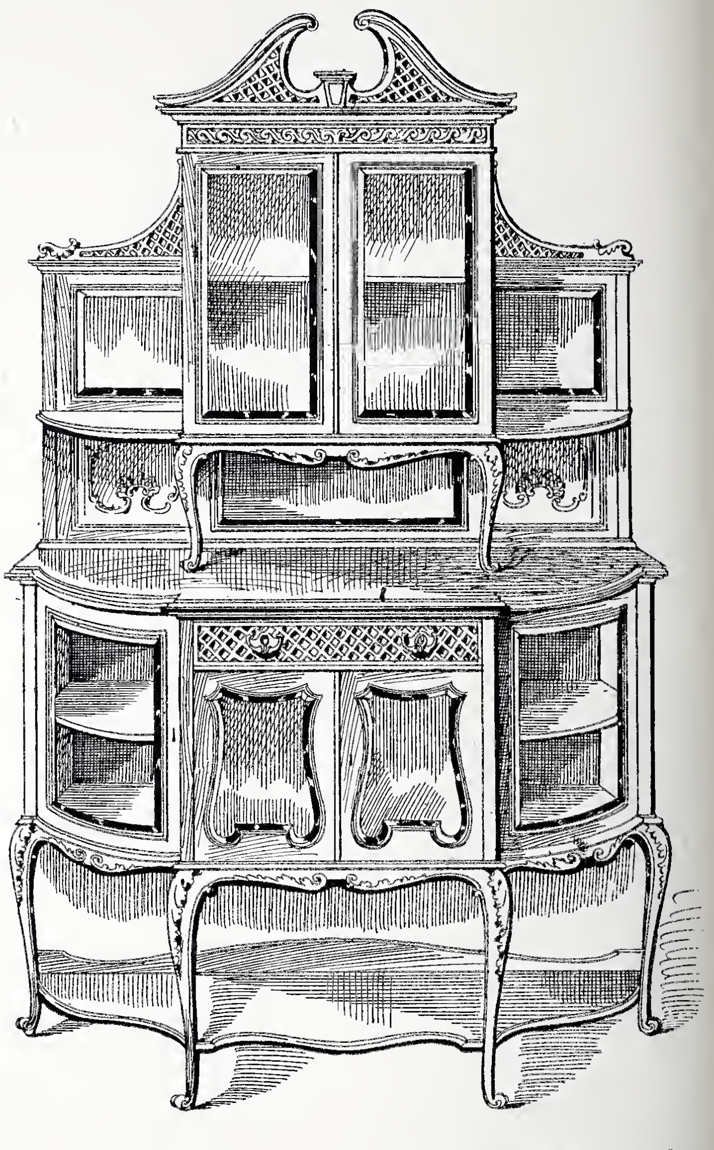
Small groups of statuary, single statuettes, busts, &c., in imitation of bronzes, and in natural colours, are being made at the Bretby Art Pottery, a recently developed section of the business which promises to grow to large proportions.

AT MR. R. HUNTER'S.

The selection of cabinets, overmantels, centre and writing tables, on view at the showrooms of Mr. R. Hunter, Steam Cabinet Works, Diana Place, Euston Road, London, N.W., just now is one that proves how thoroughly that manufacturer understands and studies the requirements of the day. Good taste prevails in the designs throughout, and as regards construction, a walk through the factory is quite sufficient to satisfy anyone as to the reliability of that.

Cabinets in mahogany, walnut, or rosewood, carved or inlaid, are to be seen on all sides, ranging from those of a small and inexpensive character up to goods of a more costly and elaborate description. The character of the marquetry introduced in most cases is quite away from the commonplace, and lifts the articles so embellished out of the ordinary rut.

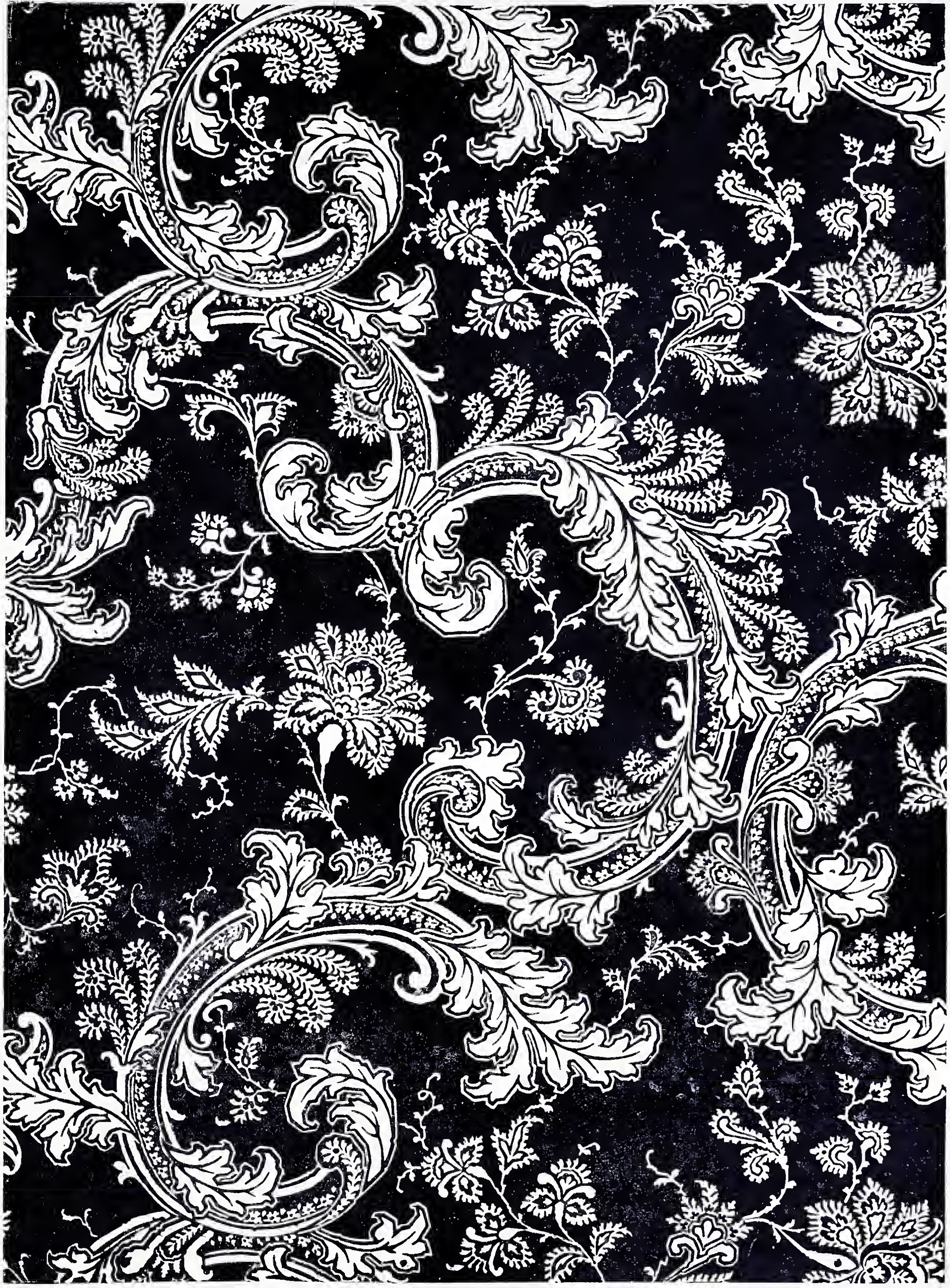
Mr. Hunter has adopted the principle of making his less expensive goods in such a manner that they will sustain his well-earned reputation as surely as do those at a higher figure, and one may thoroughly rely upon any article that comes from his factory at Diana Place, as above. We should like to illustrate a number of the designs contained in the new supplementary catalogue recently issued by this manufacturer, but must content ourselves with showing the cabinet, No. 507, reproduced herewith. This will give an idea of the lines upon which Mr. Hunter is working just at present, and may induce those buyers who have not already done so to call at the above address and see the rest for themselves. In the meantime they should write for a copy of the catalogue referred to.



Mr. E. Frankenberg's Down Quilts and Garments possess advantages which commend them to the notice of all who buy such goods. We shall review them more fully in our next issue. Mr. Frankenberg's addresses are: Patent Down Quilt Works, Hanover, and 12, Newgate Street, London, E.C.; Bedding factory, 40, Holywell Lane, Great Eastern Street, London, E.C.

Messrs. Wm. WOOLLAMS'S WALL-PAPERS.

Possibly there is no place in which change of fashion in furnishing is sooner felt than in the artists' room of a leading wall-hanging producer. As soon as a new fancy for some old woodwork makes itself felt, the cultured upholder seeks the aid of his wall-paper manufacturer to produce a suitable setting for the revival. Few firms have been more helpful in this respect than the one whose name heads this article. Some imagine that its reputation was first made owing to the stand which it took and has continued to take against the use of arsenic in wall-paper production. And that was no small matter. It makes one shudder to think that within the present generation tons of arsenic were distributed over our walls. Even now, though most respectable firms follow Messrs. W. Woollams's non-arsenical lead, it is important to be certain that one is not dealing out death in decoration. But, apart from this highly sanitary qualification, it is the artistic side of this interesting branch which has been the study and delight of Mr. Frederic Aumonier, i.e., Messrs. W. Woollams. Sparing no trouble to secure the best and most varied artistic talent available, he has brought to bear upon good designing a rare "eye for colour." With this gift, and practical technical experience, he has been very successful in obtaining results which have been quite distinct from those produced by other makers, and which have had remarkable "runs." We need only refer to one branch of this business to justify this reference, and that is the section which is devoted to "raised flocks." The singular softness and and subtle shadows of these papers will always, we think, command admirers, and when some of Mr. Aumonier's productions are noted that is no wonder. Among other successful efforts in more recent raised work, we may mention "Anaglypta," a durable leathery relief fabric which we commended in these columns some time ago. In plain monochrome effects this wall-covering is beautiful, but such a pattern as the "Talbot," hand-painted, really rivals fine Venetian effects. Speaking of effect, some recent combinations of two flocks on plain grounds, some mica grounds and other varieties of treatment pleased us very much. One sometimes rebels against the hard look of much wall-paper printing, and that made us specially admire the "St. Quentin," a finely drawn pattern block printed with transparent or "sloppy" colours. The effect is just as pretty and soft as any water-colour. As we have before said, the main object of these manufacturers is to provide a first-class eclectic set of patterns from which the decorator or furnisher may at once satisfy demands in any style. To illustrate this we cannot do better than point to the admirable selection of papers in the French style which are now available to meet the wants of those who are producing Frenchified woodwork and tapestries. The Louis Quinze pattern which we here publish, the "Dangeau," is a capital sample of this series. Unfortunately our reproduction of it in blackish blue gives no idea of the mellow and delicate



The "Dangeau," a new Louis Quinze wall-paper, by Messrs. W. Woollams & Co.

colourings in which it is produced. We have before us a sample strip of this pattern, the ground a delicate greenish grey, with the decoration in old-rose tints in raised flock. But our engraving shows the "drawing," and its free and crinkly character cannot but be admired by all lovers of Louis Quinze. Louis Quatorze—as seen in the "Grammont"—Louis Seize, and Empire customers are just as well considered; and as for old English, everything may be had, from the old naturalistic and obtrusive rose-paper to the "Halsey," a lovely reproduction of a bold old pattern which was discovered behind some ancient panelling in a Surrey town and produced. Of striped designs in choice self silky colours there is a goodly show, also of cheap toned ceiling-papers. Of the latter, a recent design by Mr. Brophy, the "Gervais," deserves honourable mention. It is French in feeling, but at the same time "fresh," which is saying much. One cannot help reflecting, in considering such a vast collection of patterns, that this trade, like furniture making, revolves in cycles. What was regarded as, perhaps, horrible at one time is "lovely" when its turn for resurrection comes. But whatever the prevailing fashion is we find here the whole governed by excellent taste in colouring and judgment in design.

There is a special and well-cultivated department for ecclesiastical wall-hangings, which should be known to all who have to decorate chancels. It is hardly necessary to say that Messrs. Wm. Woollams & Co. are busy preparing for the great Chicago Exhibition. As among the pioneers in such useful publicity they again enter the lists against increasing rivalry. They were exhibitors and secured honours even before the 1851 Exhibition, and they have since been well represented in every great show. It is clear that the success of their enterprise is due to the rare interest which the specialist at its head takes in his highly artistic craft. The fact that decorating and furnishing more than ever go hand-in-hand is our apology, if apology be needed, for devoting a page to the good work done by Messrs. Wm. Woollams & Co.

At Mr. GEORGE EDWARDS'.

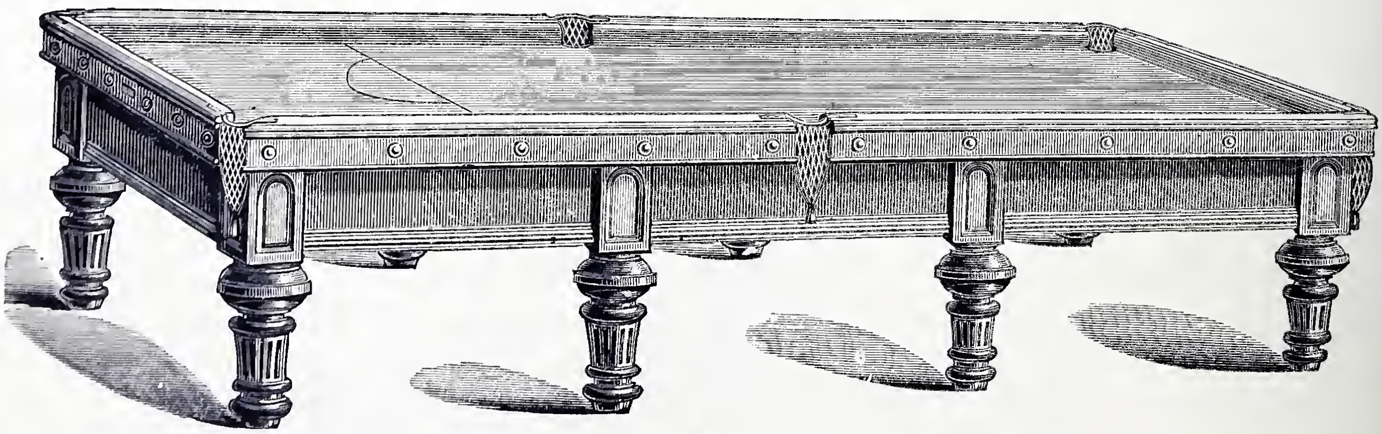
"Yes, George Edwards' tables may always be relied upon," was the opinion recently put forth in our hearing by one who is an expert in such matters; and a lengthy acquaintance with the tables and requisites produced by that manufacturer enabled us to support that assertion without hesitation. Expertness at billiards is not now confined to professionals. There are many amateurs who have attained to remarkable skill in that direction; and, indeed, the average amateur play generally is much more satisfactory to-day than it was twenty or thirty years ago. As a natural consequence, a higher shade of perfection in the requisites associated with the game is demanded, and good tables, true cues, perfect balls, and fittings in accordance therewith are, or should be, a *sine quâ non.*

To those who wish to satisfy themselves as to the system of manufacture employed in the making of the tables they are about to buy, we commend an inspection of the factories at the Kingsland Billiard Works, Kingsland Road, N.E. There the wood may be followed from the stacks, where it lies seasoning, to the showrooms, where it forms part of the tables ready for despatch; and as every operation is conducted on the premises directly under the direction of the principal, the quality of the work when finished may be relied upon.

The subtle excellences of a good table are such as can only be discovered and appreciated by those who have attained to some degree of skill in the game; but the buyer may have every confidence in the work of Mr. George Edwards, for it has been commended highly by some of the leading professionals of the day, and has won him a reputation up and down the country that needs no comment on our part to sustain it.

For us to enter into particulars of all the sizes and types of tables made at the above address would occupy too much space, but we may mention just one or two. The "Number 1" is a thoroughly serviceable full-size billiard table, resting on eight 7-inch turned legs, with 1½-inch slate bed, and fast india-rubber cushions. The accessories accompanying are twelve cues, butts and rests, one set of full-sized balls, the rules of the game, framed; marking board, six chalk cups, iron, brush, and holland cover. A table of this class may be had for considerably under fifty guineas, and is remarkable value for the money. Ranging up from this, in easy stages, tables in all styles, and at different prices, are set out for inspection in the showrooms, in oak, walnut, mahogany, and black-and-gold; and if the buyer require something produced to his own design, he may place his order in the hands of Mr. George Edwards with every confidence.

An article which appeals more directly to the general house furnisher than the billiard table pure and simple is the convertible billiard-dining table, of which this maker claims to be the originator. Many a customer who has been debarred from introducing billiards to his home by reason of not being able to devote a room to its pursuit, would gladly do so did he know of the possibility of purchasing a table which would serve the dual purposes of billiards and dining; and it is to accommodate such that Mr. George Edwards has contrived, and manufactures, the billiard-dining tables referred to. They are in every way reliable, and generally prove an excellent investment wherever acquired.



Other accessories, such as billiard and pool marking boards, cabinets for wines, cigars, balls, and marking; billiard seats, lights, and similar articles, are all included in the category of the business, and are of a uniform standard of excellence. The list of clubs, hotels, and other institutions whose billiard rooms have been fitted up by this maker is a very lengthy one, and perfect satisfaction has been given in one and all.

MR. H. L. BENJAMIN.

The rapidity with which the novelties brought out by Mr. H. L. Benjamin are invariably taken up by the trade proves that that manufacturer knows how to hit upon just what is wanted by house furnishers generally. The "*Fin de Siècle*" suite, previously referred to in these columns, has had a wonderful run, and is now to be found in the showrooms of the leading firms in the United Kingdom, while other suites and designs have met with similar success. Mr. Benjamin is now turning his attention to the production of drawing and dining room goods in dark mahogany, after the style now generally known in the trade as "Chippendale," being a combination of French and English lines, such as was adopted by the great eighteenth-century cabinet maker. The selection of cabinets, overmantels, fancy tables, screens, writing-tables, and other articles in that style which we saw when calling recently was altogether up to date, and embraced a large number of designs which need only be seen to secure orders. The curvilinear characteristics of the Rococo are grafted on to our own constructive forms with a skill which results in the production of most attractive and saleable lines at reasonable prices, and the way in which the goods are, where practicable, dressed up with decorative curtains of silk and other textiles, adds much to their charm. As this department is a comparatively new development as far as Mr. Benjamin is concerned, we recommend those of our buying readers who have not visited his showrooms recently to take an early opportunity of doing so.

The Jacobean style has for some time been cultivated by this manufacturer with great success, and one of the latest sideboards produced by him in that style is illustrated in the loose sheet inserted in this issue, from which sketch some idea of the character of the goods referred to may be gained. In this section there is a freedom from that bad carving and general crudity which are so frequently found labelled "Jacobean," and most of the novelties we have seen are very fresh and vigorous in conception. The variety of upholstered suites to be found at the above address is as large as ever, and a recent alteration in the arrangement of the showrooms allows of the goods being seen to much greater advantage than formerly.

MESSRS. MITCHELL BROS. & CO.

The array of textile novelties for the winter's trade now displayed for the inspection of buyers in the premises of Messrs. Mitchell Bros. & Co., at 12, Newgate Street, London, E.C., embraces many things which well repay attention. Since this firm moved from Aldersgate Street to their present address their business has steadily increased, and they now have greater facilities for the rapid and satisfactory execution of all orders entrusted to them. When recently calling we first noted the new designs and colourings in chenille curtains, among which the "Arcadia" curtains are new for the season and should take well. The "Jeddah" curtain, of Noil silk, of Oriental design and colouring, and the "Corinthian," are specially suited to present taste, being subdued in colouring and rich in style.

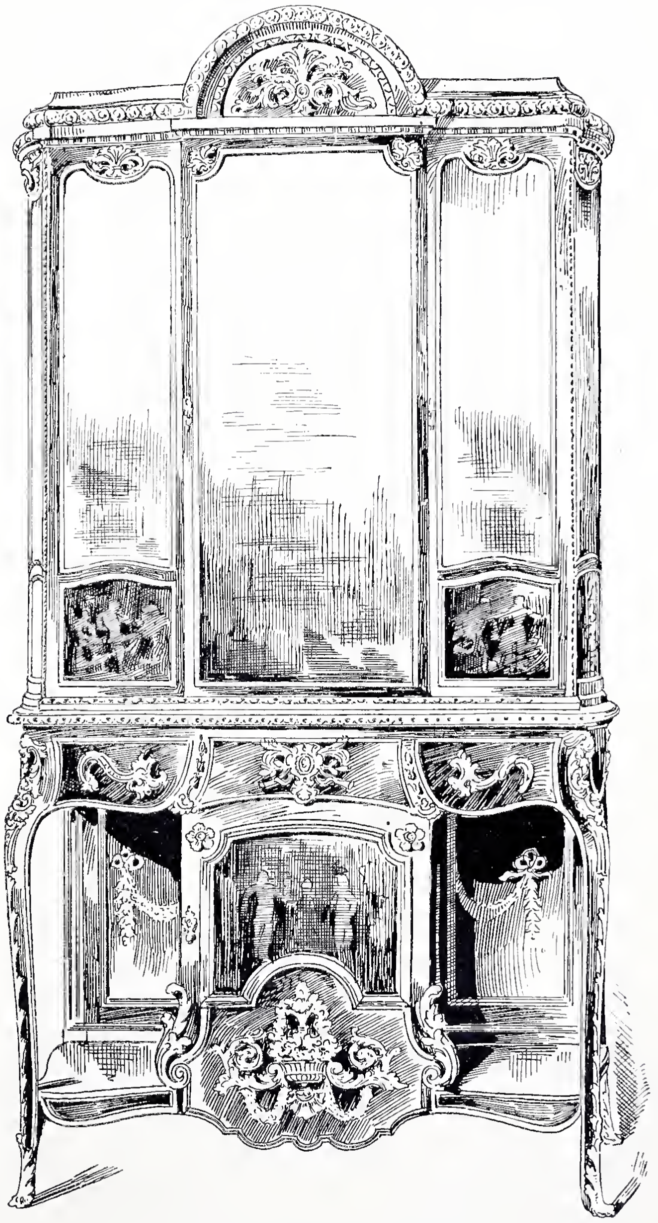
The new lines in table covers include the "Excelsior" design, hand-blocked on Utrecht velvet, which comes out very effectively, both as regards design and colouring. In saddlebags and moquettes the choice is large. While turning over the latest things in silk brocatelles, the "Florence," an effective flowing pattern in numerous colourings, and the "Louise," a rich design in olive and old gold, specially attracted our attention, among others. The "Beatrice" is a new imitation silk ground tapestry which should sell rapidly. It may be had with blue, terra cotta, or brown ground.

The department which includes plain, embossed, and frisé velvets is one in which Messrs. Mitchell Bros. & Co. are specially strong, and they certainly offer most effective goods at remarkably low figures.

For the rest, upholsterers' trimmings of all kinds, ladder tapes (the "Owl"), and the like form part of this firm's stock, and the only way of gaining an idea of its quality and variety is to pay a call at the above address and make a personal inspection of the goods to be seen there.

AT MESSRS. EDMOND KAHN & CO.'S, LIMITED.

It is not long since the rapid developments of Mr. Edmond Kahn's business made it necessary to acquire the whole of the large corner building in St. Andrew's Street, Holborn, and the branch establishment for carved oak at 117, Curtain Road, E.C. We are glad to learn that those steps have been attended with every success; and, indeed, Mr. Kahn sees such certain possibilities of still further development that, in order to facilitate matters and ensure the satisfactory continuance of the business which he has raised to its present position, he has turned the affair into a limited company, and will himself occupy the position of managing director. As may be inferred



Louis XIV. Cabinet in Kingwood.

from this latter fact, business operations will be conducted on the same successful lines as heretofore, and every effort made to sustain the high reputation at present enjoyed.

The stock of furniture now being shown by Messrs. Edmond Kahn & Co., Ltd., is of so thoroughly complete and comprehensive a character that it is quite unnecessary for any buyer on the look-out for correct French styles to go to Paris for them. It matters not whether the demand be for "Louis XIV.," "XV.," "XVI.," or Empire; Buhl, Vernis Martin, or any other treatment; a good and extensive choice in each and all will be found in the showrooms at the above address; as well as Chippendale, Heppelwhite, and Sheraton designs by the score. Those who want carved oak goods are catered for at 117, Curtain Road, London, E.C.; and to still further extend the scope of the business, a new department for the display of decorative china, suitable for furnishers and the embellishment of cabinet work generally, is now being organised, and will, ere long, be complete and ready for a visit.

Of the general excellence of the furniture to be seen in the above showrooms we have so often spoken that it is unnecessary to expatiate further in that connection. Articles from the general commercial run of things up to those which may be truly described as *objets d'art et vertu* prove the extent of the resources which the new company has at command, and their inspection makes clear how it is that Mr. Kahn has brought his business up to its present position. Novelties in the soft goods department, tapestries, moquettes, rugs, silks, brocatelles, velvets, &c., &c., also are well worth seeing.

Mr. JOHN BEEVER'S HEARTHRUGS.

Even so far back as 1886, Mr. John Beever, the enterprising cloth hearthrug manufacturer, of Huddersfield, turned out four hundred and thirty-six tons of rugs in a single year, and as his business has been steadily increasing since that time, it may be inferred that that manufacturer's present capabilities for production are something considerable. The old-style method of making the articles which Mr. Beever has so remarkably developed was to set the canvas ground on a frame and bore holes in the canvas with a thick iron skewer and put the bits of cloth through the holes, leaving a pile of about 1½ inch long. The old order of things has, however, changed, and at Alfred Street and Brook Street, Huddersfield, and Swanbank Mill, Holmfirth, three large factories, fitted with the most ingenious machinery, are now in full swing turning out cloth hearthrugs at such a price as makes their purchase possible to all who possess sufficient means to "set up housekeeping" at all.

We believe we are correct in saying that Mr. John Beever was the pioneer of the industry which he follows, and the progress he has made has certainly been remarkable. Only twenty years ago his plant consisted of a dozen looms, situated in small premises in Fitzwilliam Street, Huddersfield, but it was not long before an extension of premises and plant became imperative. From that time the growth of the business has been rapid, and it is not long since that country travellers were recalled for a time in consequence of the factories being kept at full pressure by orders received through the post. But now, by the addition of Swanbank Mill, Holmfirth, the rugs can be turned out in such quantities that in most cases the orders received in the morning can be despatched in the afternoon of the same day.

An important point which should be specially noted is that all the hearthrugs made by Mr. Beever are manufactured from new cloth clippings. From a sanitary point of view this is a feature which should not be under-estimated. Numerous designs and colourings are employed, and into some rugs such mottoes as "Home, Sweet Home," "Keep Good Company," and other maxims are worked with good effect. The colourings include, among others, scarlet, crimson, green bronzes, fawns, &c., black, brown, dark grey, light grey, mottled, drab, and other grounds, and are made in three qualities to suit all pockets. Worsted heald hearthrugs and mats, and imitation heald rugs and mats also, are produced at the factories, and may be had in various colours and sizes.

Mr. WILLIAM COTTON.

It was recently our pleasure to inspect the extensive works of Mr. Wm. Cotton, Weekday Cross, Nottingham, which are situated in the very centre of the lace manufacturing district, and specially adapted for the production of lace curtains, silk and cotton laces and flouncing, dress caps, mob caps, print hoods, fancy white hoods, aprons, pinafores, antimacassars, frillings, millinery, &c., &c.

The illustrations given on page 24 of our advertisements will convey to the reader an idea of the quality and style of Mr. Cotton's manufactures, which are despatched direct to all parts of the world. It is with every confidence that we recommend our readers, wholesale and retail, to send to the above address for price lists, and make a trial of the goods which emanate therefrom.

MESSRS. COBBETT & Co.

The well-known firm of Messrs. Cobbett, timber merchants, of the Triangle, Hackney, have been making rapid strides during the past year. In consequence of the ever-increasing demand for the various American furniture-woods imported by them, they have found it necessary to acquire the extensive yards at 64 and 66, Virginia Road, Shoreditch. Their trade in the Midlands also has so developed that last July they deemed it advisable to take large premises in the centre of Birmingham, which were during that month opened as sale yards. At the present time, to meet the requirements of the trade, Messrs. Cobbett & Co. have in course of completion an additional yard at 387, Bethnal Green Road, which will be started as a sale yard as soon as the extensive timber stages, now being erected, are finished. The result of these important developments is that the firm now run eight first-class timber yards, including their large landing wharf, situated at Eagle Wharf Road, where shipments of American walnut, whitewood, oak, &c., are received direct from the United States and handled in millions of feet. Messrs. Cobbett & Co.'s head office is Hackney Triangle, London, E.

MESSRS. BOOTH & FOX.

The recent scares and epidemics in different parts of the world should impress everybody with the grave importance of strictly observing the laws of sanitation. It goes without saying that pure bedding is a *sine quâ non.*

Messrs. Booth & Fox, the well-known feather and bedding merchants and purifiers, of London, Manchester, and Cork, place the purity of their goods in the front of everything else, for, as they state, "It is absolutely essential to health that all materials used for bedding should be thoroughly purified."

As is well known to those who have a practical knowledge of such matters, raw or undressed feathers or down coming from the Continent are absolutely not fit for use until they have undergone purification, and, even then, it must be certain that the processes employed satisfy the requirements of sanitary experts. Raw down contains greasy matter and particles of decaying skin and flesh, and, if not thoroughly treated, has a disagreeable odour, which becomes specially offensive when garments or other articles made therefrom are not in use. In order to satisfy themselves and their customers that their processes are in every way what they should be, Messrs. Booth & Fox have obtained the opinions of experts of high standing, and their reports are in every way satisfactory. In this connection, Professor Attfield, Professor of Practical Chemistry to the Pharmaceutical Society of Great Britain, says:—"I have examined the machinery employed by Messrs Booth & Fox in purifying down, and have myself carried out the process on a small scale. It answers perfectly, and destroys any germs of moth life, &c., in the down. I have also examined Messrs. Booth & Fox's stock of down clothing, and find that it contains no traces of the impurities mentioned, but consists solely of pure, soft, scentless down."

To quote another authority—speaking of this firm's patent Ventilated Down Quilt, Dr. E. Symes Thompson says:—"I have tried Messrs. Booth & Fox's Ventilated Down Quilt, and find it superior to ordinary quilts. It is far less oppressive, and, whilst supplying the necessary warmth, it does not exclude the air, or interfere with free ventilation. In my recent course of lectures, I drew special attention to the importance of free ventilation in bed coverings."

Messrs. Booth & Fox export curled hair, feathers, and down quilts, largely to the colonies and have gained medals for the excellence of their goods at many exhibitions, of which we may mention those at London, Glasgow, Edinburgh, and Liverpool. They have been established over fifty years.

Novelties and New Inventions.

FLACK'S LEATHER REVIVER.

TRY as one may to avoid it, a leather covered suite cannot but become dingy after standing in the showroom for a lengthy period, and, indeed, any piece of furniture where leather is employed does not look the better for remaining exposed to the dust and other injurious atmospheric influences. In such a case, a reliable preparation which will restore the material so that the effects of time disappear must be welcome to all who have a keen eye for their profits—and who has not nowadays? It is with pleasure, therefore, that we refer to the highly successful leather reviver brought out by Mr. H. Flack, of the Steam Varnish Works, 264, Borough, London, S.E. The stock colours in which Flack's Leather Reviver is made are marone, black, green, blue, crimson, violet, and sage green, and it may also be had colourless, and will stand any climate. The directions for use are as follow:—"Remove all dirt and grease from the leather by washing with warm water and soap (no soda). When perfectly dry (this is most important) apply the reviver thinly and briskly (not paint it on) with a brush, in a warm room. If necessary, a second thin coating may be applied two or three hours after the first. Attention to these directions will ensure complete success."

The advantages of the preparation, as set forth by Mr. Flack, are that it "restores instantly the colour and brilliancy of all faded and worn leather furniture, &c., also of every description of leather and imitation leather work. It dries quickly, and, being elastic, does not harden the surface or crack in the seams. It is invaluable for leather suites, carriage linings, portmanteaus, writing tables, book covers, &c., &c." It has been adopted by Her Majesty's Office of Works, and is employed in the British Museum, Custom House, the Royal Courts of Justice, General Post Office, and Somerset House. Numerous most valuable unsolicited testimonials from well-known upholsterers are quoted on the circular which we have before us, and many may be seen at the above address.

Our readers will do well to invest one shilling and threepence in a sample bottle, and judge of the efficacy of the preparation for themselves.

"LEATHIDEN."

In our issue for March last a review of a new leather reviver, manufactured by the Manchester and Stockport Chemical Co., of Stockport, under the name of "Leathiden," appeared, and we then testified to the excellence of the invention. Since that time "Leathiden" has been tested and employed by many firms for the renovation of all those descriptions of leathers, and leather-like materials, for whose treatment it was devised, and the results of the trials have entirely borne out the statements made by the above company in bringing their new liquid before the notice of the trade.

As we have already stated, "Leathiden" revives, enamels, and preserves all descriptions of morocco, kid, leather, rubber-proofed goods, leather cloth, and the like, which materials, under its influence, practically resume their original colour and appearance, remaining, at the same time, soft and pliable. The method of applying the reviver is exceedingly simple. It is only requisite to rub it on the surface to be treated with a soft, dry sponge, when it dries almost at once and requires no further manipulation. It is made in all colours for which there is a demand, and is most economical as far as price is concerned.

Among those companies and firms who have tried "Leathiden," and favoured the manufacturers with repeat orders, are the London & North Western Railway Company, the Midland Railway Company, the Manchester, Sheffield, & Lincolnshire Railway Company, Taff Vale Railway Company, the "Anchor" Line, Hyde, Archer & Company, and many others too numerous to mention.

NEW MACHINES BY MESSRS. J. SAGAR & Co.

The illustrations which appear herewith are those of a number of wood-working appliances built by Messrs. J. Sagar and Co., the well-known wood-working machinists of Halifax, Yorkshire. The particulars given with reference thereto are as follow:—

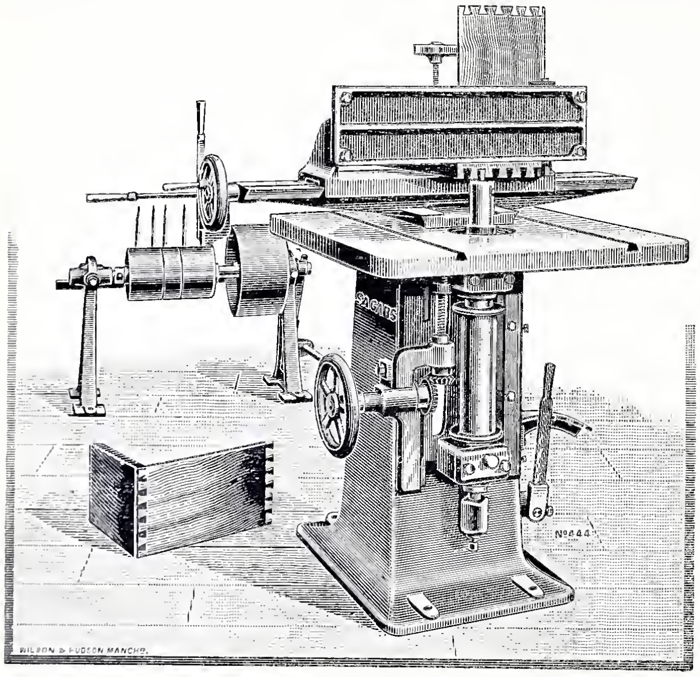


Fig. 1, Dovetailing and Moulding Machine.—This machine is similar to the Vertical Spindle Moulding and Shaping Machine, and all the details supplied with that machine also go with the above. The illustration shows the machine arranged for dovetailing, this being an addition which can be conveniently used in connection with Vertical Spindle Machines. The dovetailing apparatus consists of a compound slide, and cramps for holding the wood to be dovetailed. It is fitted in one piece, and can be easily placed in a proper position on the moulding machine table, requiring only two screws to fasten it ready for work. The vertical spindle of Moulding Machine is constructed so that the dovetailing cutters can be inserted in the top end, and, when revolving, the slide carrying the wood is brought forward by a hand lever the proper distance past the cutter. Suitable stops and spacing wheel are provided, so that dovetails of various sizes can be made. The dovetails (pin and mortice) are made at the ends of two pieces at the same operation.

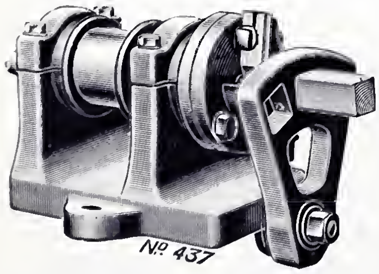
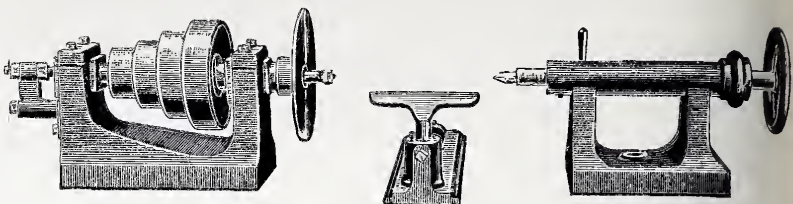

No. 437

Fig. 2, Hand-feed Rounding Machine.—This is for making dowels, rods, curtain poles, broom handles, &c., smoothly and accurately. It consists of a headstock with a hollow spindle running in phosphor bronze adjustable bearings. The spindle is made so that cutter heads of various sizes can be attached, and a suitable guide is provided to prevent the wood turning whilst being passed through the cutter head. Details included:—One cutter head and cutters for one size of rod (any size preferred up to maximum), and spanner.



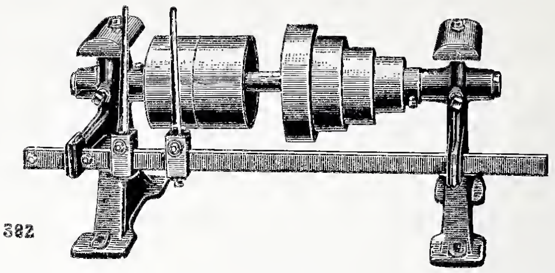

382

Fig. 3, Wood Turning Lathes, similar in design and general construction to those supplied with standard iron beds, consisting of fast and moveable headstocks, face plate, countershaft, hand rest, one tee rest, fork centre, dead centre for moveable headstock, screw centre and spanner. The spindles are made of best steel, and run in phosphor bronze bearings. Cones are turned inside and out, and truly balanced.

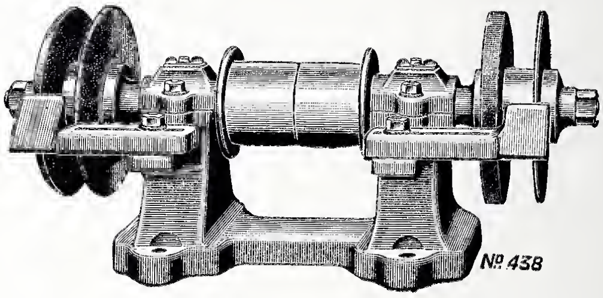

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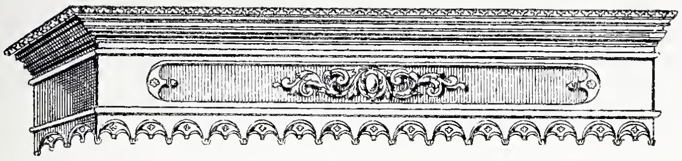
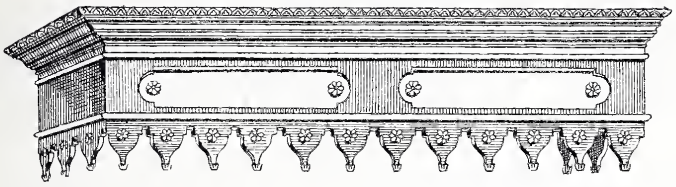
Fig. 4 is a useful tool for grinding and shaping moulding machine cutters, plane irons, joiners' chisels, gouges, &c. It consists of a headstock, carrying a steel spindle at each end, on which are fitted four emery wheels. Two of these have round edges, one a bevel edge, and one a square edge. Suitable rests are provided. This tool can be attached to a wood bench in any convenient position.

NEW PERFORATED WOOD CORNICES.

An important novelty which is being brought before the trade by Messrs. Hodkinson & Co., of Birmingham, is styled the "Perforated Wood Cornice," for curtains, Venetian, or roller blinds. An idea of the general character of the article may be gathered from the illustrations inserted overleaf. These decorated additions to the window are neat and pleasing in appearance, and by their adoption the upper part of a window, in many cases left unfinished, may be transformed from plainness to elegance. The effective appearance of these cornices is not obtained at any sacrifice of strength or utility, for while being light in appearance, they are thoroughly strong, substantial, and durable, and may be recommended with every measure of confidence.

The designs, while being decorative, are simple in character and such as will accord with any style of curtain, blind, or drapery. The price quoted for these fitments is not more than that charged for sheet brass cornices, while the former are claimed to be far more durable than the latter. The new perforated cornices may be had in black, with crimson or maroon perforations; maroon with black perforations; grey, with black, crimson, or pink perforations; white, with pink, crimson, blue, or pale green perforations; pink, with black or white perforations; pale sea green, with red or pink perforations; yellow or red pine, French polished, crimson or chocolate; mahogany, French polished, with black perforations; pitch pine, French polished, with crimson or black perforations; and oak, French polished, with crimson or black perforations.

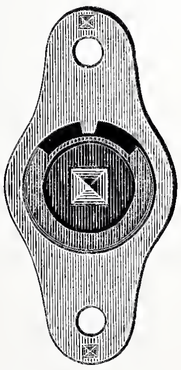


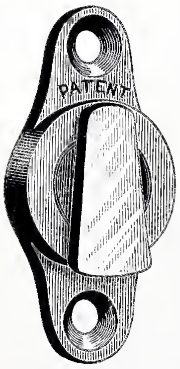


Further particulars as to size, price, &c., may be had on application to Messrs. Hodkinson & Co., Ltd., Canada Works, Small Heath, Birmingham.

A NEW GLASS MOVEMENT.

A most important invention which concerns all who are practically engaged in the manufacture of bedroom furniture is now being put before the trade by Messrs. John Jewsbury & Co., 72, Broad Street, Birmingham. It takes the form of an automatic tension friction movement for toilet glasses, or other centre-hinged frames, and has been designed to carry either light or heavy glass frames with equal success.



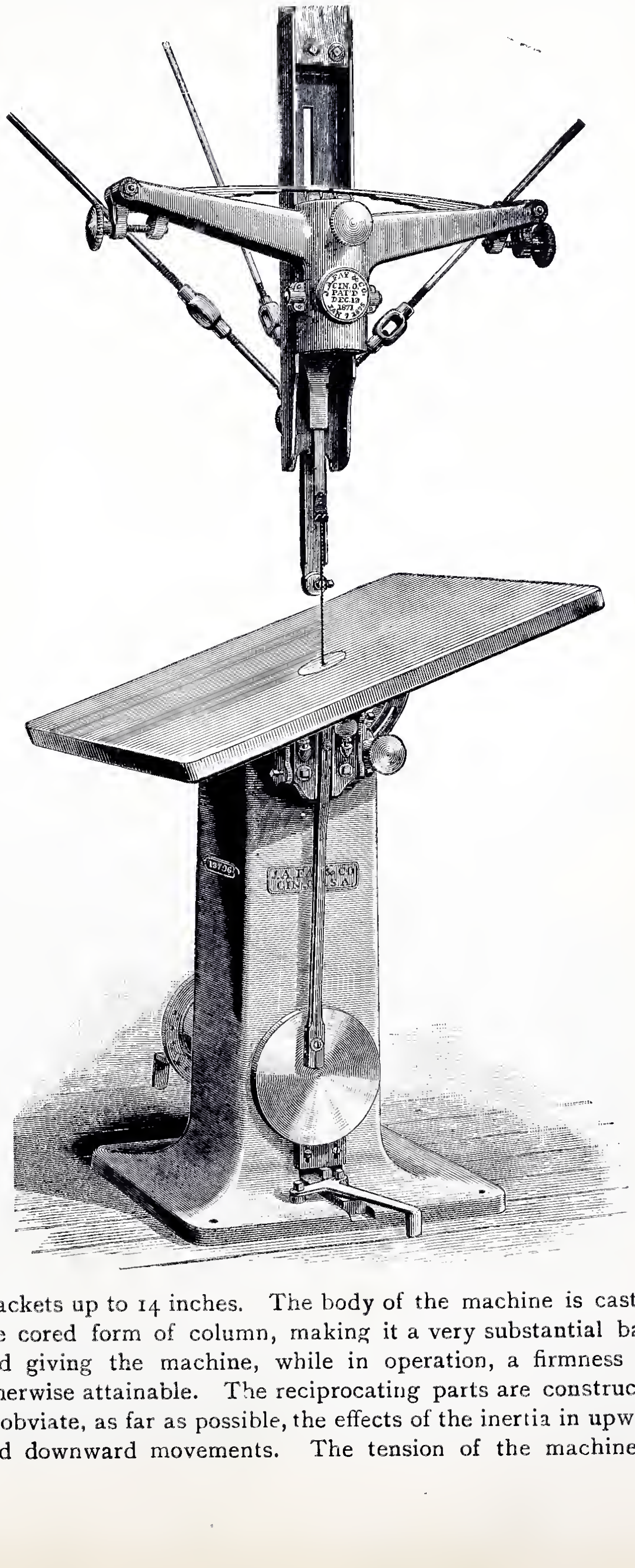


The movement is so devised that the weight acts on it in such a manner as to cause a tension friction, by which the glass or frame is held in any desired angle. It is provided with a stop which makes it impossible for the glass to turn over. The friction obtained is of two kinds. In the first place it acts on the revolving cone, or pivot, drawn close to its seat; and, secondly, by the faces of the other two parts of the movement coming into contact with each other as a result of the weight of the glass or frame, both of which are acted upon automatically and simultaneously.

This movement, which is complete in three pieces, may be fitted without any of the wood of the frame, standards, or brackets being cut away, it being simply necessary to screw it on. It can be made in any size to suit the woodwork and weight to be carried, and has stood the test of trial with perfect satisfaction. Application to the above address will elicit all further particulars. Patent has been applied for.

A NEW FRET SCROLL SAW.

Messrs. J. A. Fay & Co., of Cincinnati, O., U.S.A., are the patentees and builders of the No. 3 Patent Fret Scroll Saw which is shown in the accompanying sketch. This saw has been designed for carpenters' and builders', cabinet, bracket, and piano makers', wagon, carriage, and pattern makers' use, and for all external and internal curve sawing. The saw can be quickly detached and replaced, and it will saw raking brackets up to 14 inches. The body of the machine is cast in the cored form of column, making it a very substantial base, and giving the machine, while in operation, a firmness not otherwise attainable. The reciprocating parts are constructed to obviate, as far as possible, the effects of the inertia in upward and downward movements. The tension of the machine is

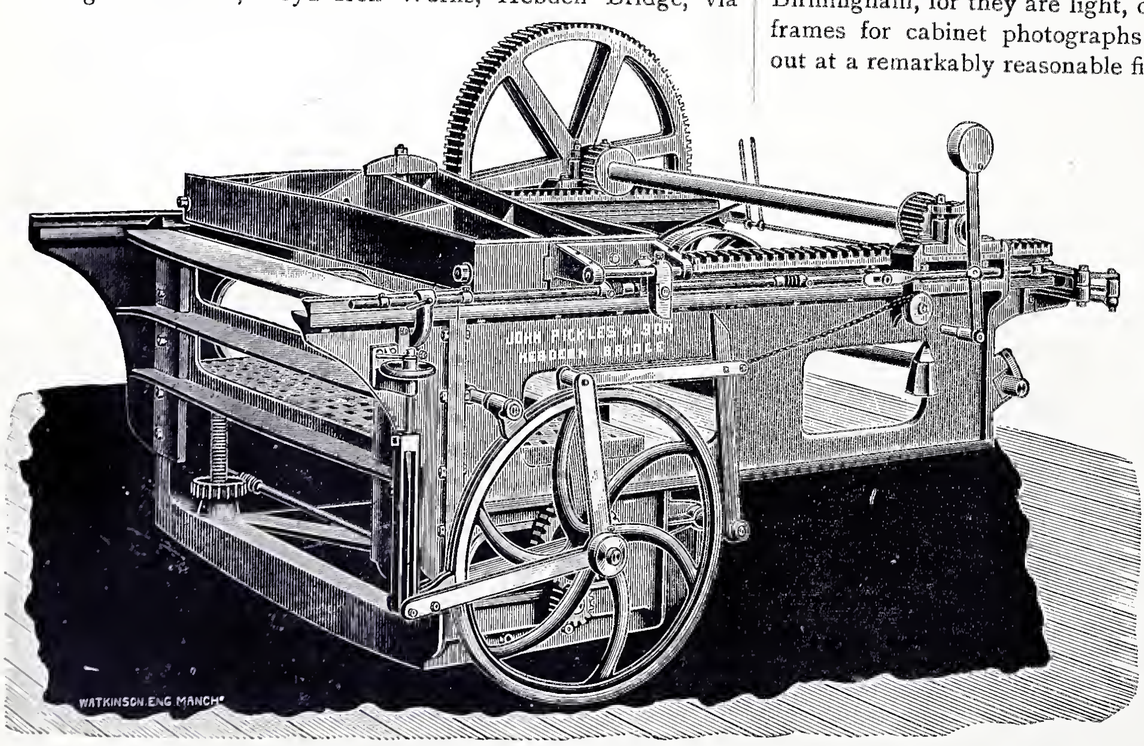


flexible, the upper end of the saw being attached to a strap, which is connected with a segment pulley and eccentric roller, to which are attached two straps, connecting with steel springs, constructed of a series of plates. This combination produces an almost equal tension throughout the stroke of the saw, the eccentricity of the roller being so adjusted that, as the saw is drawn in its downward stroke, the lessening flexibility of the springs is compensated for by the shortening leverage of the roller. The springs are attached to a sliding cross frame adjustable to and from the table for different lengths of saws. The table is made of alternate strips of maple and walnut glued up, and is 38 inches by 32 inches. It has a new and important feature in the table being made to tip to an angle of 30 degrees, when desirous of sawing raking brackets, or for any other kind of bevel scroll sawing. When desired, an iron table can be supplied at a small extra cost. It has an efficient brake and shipper attached for starting and stopping. The cross-head is made adjustable, and can be quickly set to any desired rake. Some of its important features are: the uniform tension of the saw at different points of the stroke; the facility for increasing or diminishing the same; the arrangement for varying the rake of the saw; the ease with which the saws can be attached and detached; the high speed it may be run without vibration; the patent brake and shipper for instantly starting and stopping; the great amount and range of work it will perform; the trifling expense required to keep it in repair. The tight and loose pulleys are 6 inches by 3, and should make 1100 revolutions.

Messrs. J. A. Fay & Co. have recently brought out a number of other important machines to which we shall refer in a near issue. In the meantime, they may been seen at and full particulars obtained from the offices of the Projectile Company, Limited, 54, Old Broad Street, London, E.C.

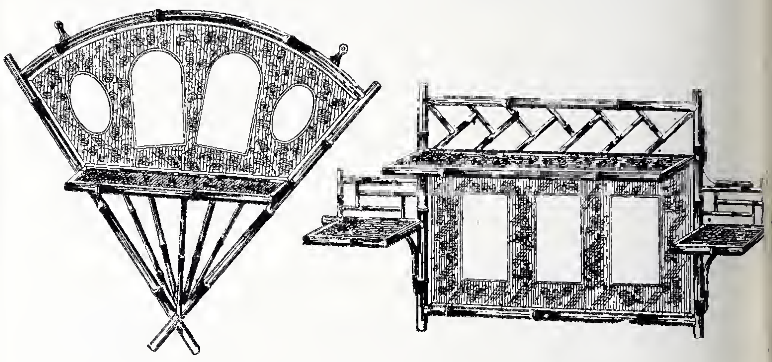
A NEW VENEER CUTTING MACHINE.

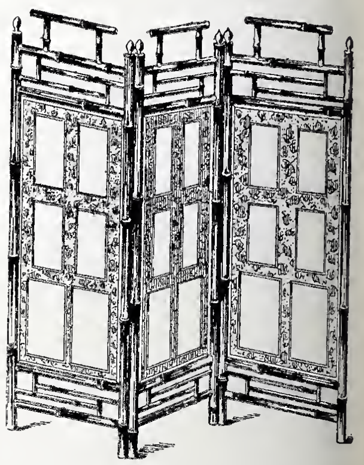
Messrs. John Pickles & Son, Saw Mill Engineers and Wood Cutting Machinists, Royd Iron Works, Hebden Bridge, viâ Manchester, give the following description of their new Improved Reciprocating Knife Veneer Cutting Machine. The main framework is very strong, and prepared for fixing on the several parts. The sliding head works in suitable guide ways, is worked by very powerful gearing and rack and pinion motion, and carries the cutting knife, which is fixed at an angle. The return motion is accelerated. The timber is fixed by suitable cramps upon a large, heavy platform, which works in the interior of the machine by means of suitable gearing and screw motions, for the equal raising and lowering of same, and worked automatically up to the knife. Veneers can be cut with this machine from 8 to 120 veneers to the inch, and turns them out at the rate of 7 to 10 veneers per minute. This machine is made exceedingly strong, and is well adapted for the work intended. It is complete with strap guides and one set of screw keys. Prices, sizes, and other details will be forwarded to those requiring further information on addressing the Royd Iron Works as above.



BAMBOO PHOTO FRAMES.

The display of photographs of family relations and friends seems to be an innate propensity with English people, and as long as it lasts the demand for photo frames may be relied upon. That being the case, furniture buyers will be glad to come across the latest novelties brought out by Mr. W. F. Needham, of the Branston Street Works, Branston Street, Birmingham, for they are light, decorative, and form admirable frames for cabinet photographs and *cartes de visite*, and come out at a remarkably reasonable figure.

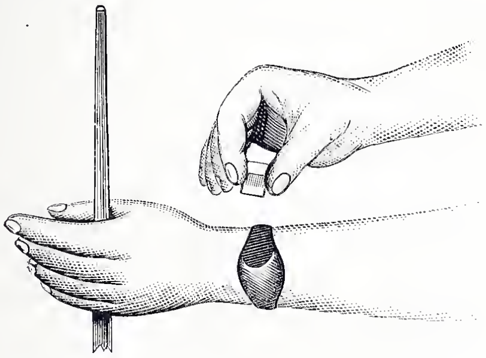




The selection of designs is large and varied, and patterns are produced to suit almost every corner of the floor or wall. Corner brackets for photos and pottery, fan-shaped brackets, cheval screens, folding screens, and other forms, to hold from one photograph upwards, are made in all manner of sizes and designs, to display either cabinets, *cartes de visite*, or both at the same time. Three registered designs are illustrated on previous page to show the style of thing, and a large selection of others may be had on application to the above address. (Several are shown on page 41 of our advertisements.) Mr. W. F. Needham is bringing out a number of novelties for the Christmas trade which will well repay the notice of those buyers who are on the look-out for knick-knacks with which to fill the corners of their showrooms and induce trade. As to this manufacturer's general stock of bamboo furniture of all descriptions, it is replete with thoroughly saleable lines.

MESSRS. HENNIG BROS.' BILLIARD CHALK WRISTLET.

Most billiard players have, from time to time, missed a stroke through the chalk not being handy to them before striking. With a view to obviate this difficulty, Messrs. Hennig Bros., of 29, High Street, London, W.C., are manufacturing a most useful contrivance, of which they give the following particulars:—"The inventor having once conceived the idea that, for convenience and practical utility, the position of the chalk should be on the left wrist, and thus always within a few inches of the tip of the cue and ready for use (for the cue is always grasped by the left hand when the right hand is seeking the chalk), his desire then was to work out a receptacle for the chalk itself which should meet all requirements, and obviate the disappointment experienced by players when seeking the chalk and not finding any. After a number of metal models had been made and tried, it was found that nothing could be produced which met all difficulties. It was clear that there would have to be no appreciable weight, there must be a way of taking hold of the chalk which shall be merely mechanical, the eye or muscle of the player must not be distracted or taxed—there must be but one movement of the right-hand when taking the chalk—the putting the chalk back again must also be easily accomplished—the chalk must also be securely held by the 'wristlet' that it shall not drop out—these, and many other difficulties could not be overcome by any metal contrivance fixed to the leather wristlet. At last it was discovered that a special kind of leather pocket opening, cut in a special shape, and fixed at an exact and particular angle, will, when bent round the wrist by the wristlet itself, grasp the chalk securely (even as the chalk wears smaller with use), and meet all difficulties, and be thoroughly effective in its working. The complete merits of this 'Billiard Chalk Wristlet' have been acknowledged, after having been put to practical test, by competent judges."



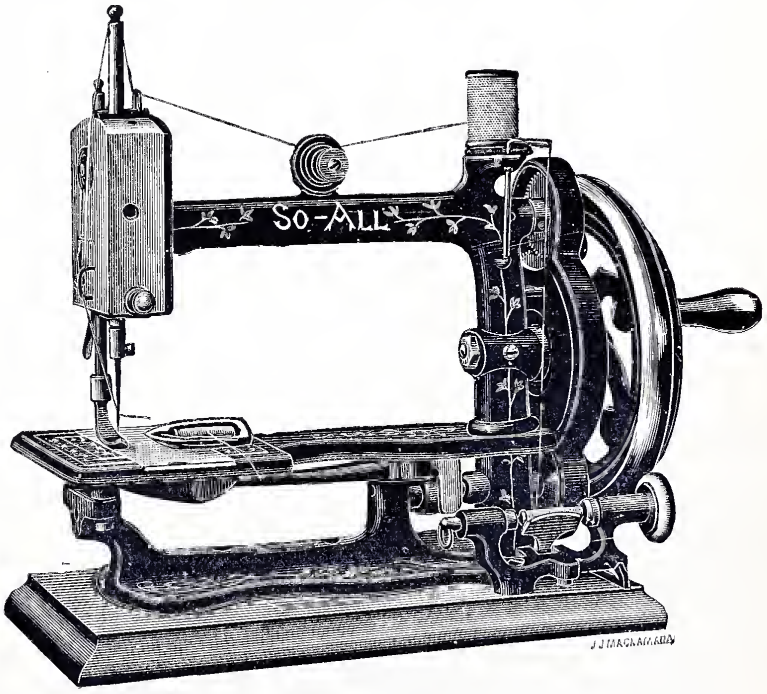
Among other favourable testimony given as to its practical utility, it may be mentioned that the "wristlet" has been used by Mr. W. J. Peall, who pronounces the idea to be a good one, and states that he will be very glad for the "Chalk Wristlet" to be used in his billiard room; Mr. W. Cook also offers favourable testimony as to its value.

Messrs. Hennig Bros.' billiard tables have worked their way into the front rank, and their good qualities have been testified to by some of the leading professional players of the day. For accuracy, rapid cushions, and all the other subtle requirements of the game, they leave nothing to be desired, and the prices quoted for them are quite in accordance with modern demands. The Combination Billiard Dining Tables made by this firm have experienced a remarkable sale, and they are certainly well suited for houses where lack of space will not permit of a special room being devoted to the game.

Every description of billiard requisites is to be obtained at 29, High Street, London, W.C., and Messrs. Hennig Bros., beside their wholesale and export trade, make a speciality of the execution of repairs of all kinds, at strictly reasonable terms.

THE SO-ALL LOCKSTITCH SEWING MACHINE.

One of the latest inventions in the sewing machine world is illustrated herewith. The "So-All" is a very simple and ingenious contrivance, and may be worked by comparatively inexperienced hands with the most satisfactory results. A special point about it is that the greater part of the mechanism therein is contained in the face plate, there being nothing beneath but the shuttle. The machine threads itself, and the stitches are locked in such a way that in case of the thread breaking there is no danger of the stitch running. The only accident that can occur in this machine in ordinary use is the breakage of the needle, and even that is a rare occurrence. All kinds of material, from the finest linen to the coarsest fabrics, may be worked therein; indeed, at a recent demonstration of the powers of the machine, thick pieces of leather, and even a strip of lead one-sixteenth of an inch in thickness, were sewn regularly and uniformly.



By means of tensions—the machine containing three—the stitch may be adapted to any material, as also may the speed by which the thread is drawn by the needle from the shuttle beneath.

The speed of the pressure is thrown upon that part of the needle which possesses the greatest power of resistance. The cost of the "So-All" is so small as to bring it within the reach of those possessing only limited means, and the fact that it is entirely of British manufacture is another point in its favour.

TRADE·REPORTS ·AND·PATENTS·

THE following list has been compiled expressly for The Cabinet Maker and Art Furnisher, by Messrs. G. F. Redfern & Co., Patent Agents, 4, South Street, Finsbury, London, E.C., and at Paris and Brussels.

Applications for Letters Patent.

Bedsteads, 14,812, H. W. Cox, for "Improvements relating to bedsteads and beds." Dated August 16th, 1892.

Bedstead, 15,180, R. N. Barger, for "Improvements in and relating to combination folding bedstead, table, settee, and rack" Dated August 23rd, 1892.

Bedsteads, 15.547, P. G. Le Dan, for "Improvements in folding bedsteads." Dated August 30th, 1892.

Bedstead, 15,553, E. Smith, 22, Barnsbury Park, Liverpool Road, Islington, London, for "Table-bedstead improvements." Dated August 30th, 1892.

Bedsteads, 16,205, H. W. Walker, for "Improvements in and relating to bedsteads." Dated September 10th, 1892.

Bidets, 15,291, R. Gosden, for "Improvements in bidets." Dated August 25th, 1892.

Cabinets, 15,824, W. Middlemiss, for "Improvements in the construction of cabinets and the like." Dated September 3rd, 1892.

Carpets, 15 332, E. Hirst, for "A new or improved implement or tool to facilitate the laying of carpets or the like, also applicable for taking up the same." Dated August 26th, 1852.

Chairs, 16,215, R. H. Taylor, for "A webless domed or flat top single spiral spring seating for chairs, couches, railway, and all kinds of seating." Dated September 10th, 1892.

Couch, 15.771, F. L. Greenberg, for "A combination couch." Dated September 2nd, 1892.

Curtain rods, 15,227, A. De Peyster Chance and W. Smart, for "Improvements in portière or door curtain rods." Dated August 24th, 1892.

Furniture castors, 15,156, M. A. Sankey, for "Improvements in or applicable to castors for furniture." Dated August 23rd, 1892.

Furniture polish, 15,667, J. M. Harvey, for "An improved furniture polish." Dated September, 1st, 1892.

Furniture polish, 15,740, J. Owen, E. Pike and C. M. Williams, for "An improved cream or paste for cleaning and polishing furniture and other bright surfaces, such as American cloth, patent leather, and the like." Dated September 2nd, 1892.

Mattresses, 16,208, A Rathbone and S. Taylor for "Improvements in and relating to woven wire and similar mattresses, and to means for connecting them to bedsteads, berths, seats and couches." Dated September 10th, 1892.

Mattress frames, 16,022, J. Chorlton and G. L. Scott, for "Improvements in the construction of mattress frames, ships' berths, stretchers, and analogous structures." Dated September 7th, 1892.

Seats, 15,909, A. Lazarus, for "Improvements in or connected with turn or tip-up seats or chairs." Dated September 6th, 1892.

Tables, 14,752, A. Mason, for "Improvements in the construction of extension tables and in dividing hinges for same, and for other purposes." Dated August 16th, 1892.

Table, 15,860, W. Hutton, a communication from M. Brown, of South Africa, for "Improved joint for folding table." Dated September 3rd, 1892.

Veneering wood, 16,121, M. Demez, for "An appliance for veneering wood and other surfaces." Dated September 8th, 1892.

Window blind furniture, 15,449, A. Heath, for "Improvements in window blind furniture, swing looking glass movement swing frame, and other like mountings" Dated August 27th, 1892.

Specifications Published during the month,

(Price 8d. each.)

1891.

17,016. Gardner. Doors, bookcases, &c.
17,870. Kendrick & Sainty. Bedside bracket.

1892.

999. Barnley. Swing looking glasses, &c.
6389. Plant & Alexander. Rocking chairs.
12,035. Stevenson. Folding bedsteads.

G. F. REDFERN & Co.,
4, South Street, Finsbury, London.
Telephone No, 169.
Registered Telegraphic Address—"Invention, London."

Provisional Protection for nine months, under the new act, £3 3s., To complete the patent for four years, £7 7s. French Patent, including first year's tax, £8; Belgian Patent, £4; Imperial German Patent, £10 10s. United States Patent, including all expenses for the whole term, £17 10s. Circular of information as to the mode of proceeding in applying for Letters Patent, cost of European Patents generally, and also of Colonial Patents forwarded upon application. Trade Marks and Designs registered in England and Abroad.

CHIPS & SHAVINGS OF TRADE : NEWS

MR. T. W. BLADON, manufacturer of spring mattresses and pure bedding, 166, Bromsgrove Street, and 3, Claybrook Street, Birmingham, points out that his ventilated down quilts obviate the old objection of down quilts being enervating and exhausting. His goods are effectually ventilated by numbers of hand-worked eyelets, by means of which the body of the sleeper is supplied with a warm and dry atmosphere. This feature, added to the lightness of the quilts, makes them a perfect form of bed covering. The down used is of the highest quality attainable, both as regards purity and softness. Mr. Bladon manufactures a large range of patterns, in chintzes and satteens, and will be most happy to forward designs and prices to the trade on application. Down cushions, tea cosies, and down goods of every description are produced by this manufacturer, whose business is rapidly developing in all its branches.

Messrs. Wilson Bros. & Co., Standard Bedstead Works, Ledsam Street, Birmingham, established for sixteen years, have won a reputation for the manufacture of goods of a reliable quality, and also for the perfect fit and superior finish of the medium and cheaper qualities of their manufactures. This firm pride themselves on the thorough fit, finish and reliability of their goods, whether of the best qualities or of the less costly grades. In their works is produced a full line of bedsteads in brass, iron, and composite; cots, chairs, folders, tailors' stands, as well as woven-wire mattresses for use upon bedsteads in ships' berths or railway sleeping carriages. The latter department includes also the patent Sanitary Spring Bolster, a valuable aid to securing healthy sound repose, especially in warm climates. It is a most admirable and natural accompaniment to the spring mattress.

Mr. J. M. Buckley, twenty-eight years with Messrs. Leake, Barnett & Co., informs us that he has purchased the old-established ironmongery business, Wholesale Cabinet, Naval and General Brass Foundry, 10, Mortimer Street and Nassau Street, Middlesex Hospital, London, W.

Messrs. Jeffrey & Co., Paper Staining Works, 64, Essex Road, Islington, London, N., are now completing their set of new designs and colourings for 1893, which comprises many novelties. The new papers will soon be on view at the above address and in the hands of Messrs. Jeffreys' country travellers.

[For continuation of Chips and Shavings of Trade News, and Commercial Intelligence, see Advertisement Pages.]

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AND ART FVRNISHER

THE
VPHOLSTERY & DECORATING JOVRNAL
CARPET & FLOOR-COVERING RECORD
FVRNISHING HARD-WARE GVIDE
TIMBER-YARD & WOOD-WORKING
MACHINIST

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Pen and Ink Notes By the Editor.

ON CURRENT FASHIONS.

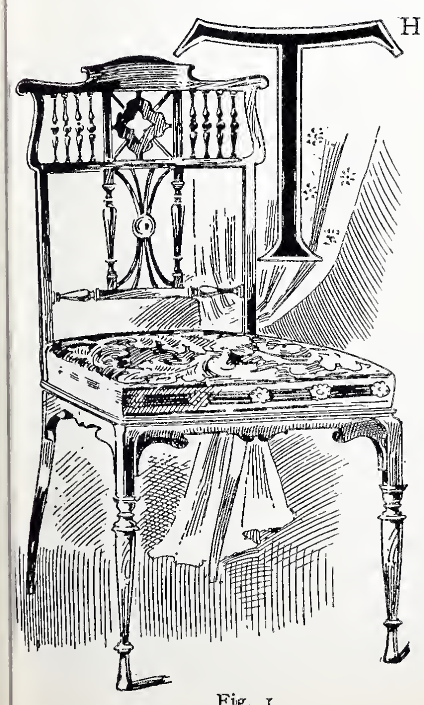

Fig. 1.

THE "Paris fashions," for which our fair population look so eagerly, hardly change more rapidly than do present-day furnishing fashions. Take the case of chairs only. Those who remember the fashions of the old drawing-room model of twenty years ago, and can compare it, mentally, with the pattern annexed, will recognise how vast has been the change in this department. The heavy oval-backed chair, with humps of stuffing on both back and seat, has been pushed aside by such light and pretty successors as is shown in this illustration. This redundance of light spindles and rails may, perhaps, be open to the name "finikin;" but there can be no question that such seats as these render the ladies' apartment much lighter, brighter, and less stuffy than it was a generation ago. When once the old "suite-of-nine" traditions were broken through there rushed into the drawing-room an army of these spider-like chairs, and it would seem that they have taken complete possession of the chief reception-room. One can but rejoice in the rich variety of pattern and the general excellence of the workmanship which is found in many of these somewhat fragile goods. If some complain that they are too fragile, we can only take comfort in the thought

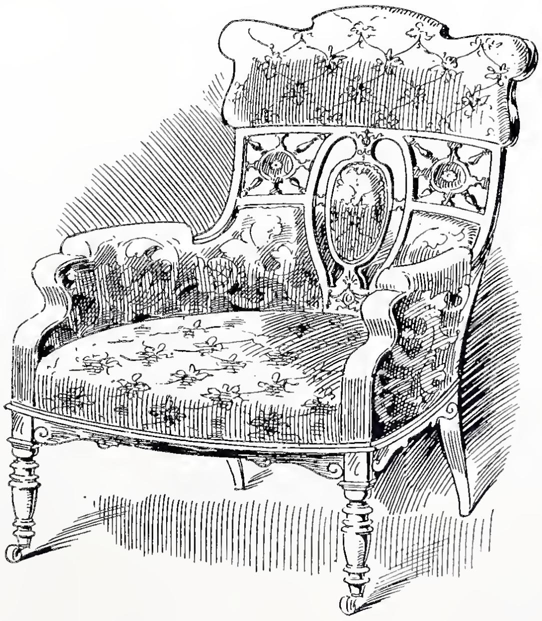

Fig. 2.

"So much the better for trade." Strength does not, however, always go with weight of timber. Many of the structures containing not half the wood and upholstery of their predecessors are yet quite as distinguished for utility, and they are certainly more sanitary.

* * *

While one may indulge in congratulations at the reform in the matter of small chairs, there is even more reason to rejoice in the development of the arm and easy chairs. It may well cause a shudder to contemplate the frightfully puffy, musty creations of even a decade since, but upholsterers have gradually realised that comfort is not dependent upon excess of upholstery. The lines of the body have been carefully studied, and a judicious admixture of woodwork and stuffing have taken place which renders perfect comfort and lengthened wear consistent with an article nothing like so lumpy or disease-promoting as the great bags of mystery called easy-chairs not so many years since. Fig. 2 shows the class of chair which I am praising. There is sufficient woodwork to give the artificer in that department a chance, and to assure that the frame shall not be of a rude and unstable description. There is also enough upholstery to afford restfulness, which every easy-chair should contain; and the whole thing is likely to be a joy for many years to come, because such a frame will stand re-covering a few times over. One hardly ever thought of re-covering in the case of the blown-out creations of this sort which used to hold the market. It may be urged that the class of chair which is here condemned still flourishes in some more decorative forms, and Fig. 3 may be pointed out as an example of the florid type. It is true that for purposes of wear-and-tear Fig. 2 is preferable; but even if Fig. 3 be regarded as rather ornate for the English market—it would not be so regarded for the Continental—we find here a certain amount of restraint and a line of beauty which were not discoverable in the old solid productions to which reference has been made.

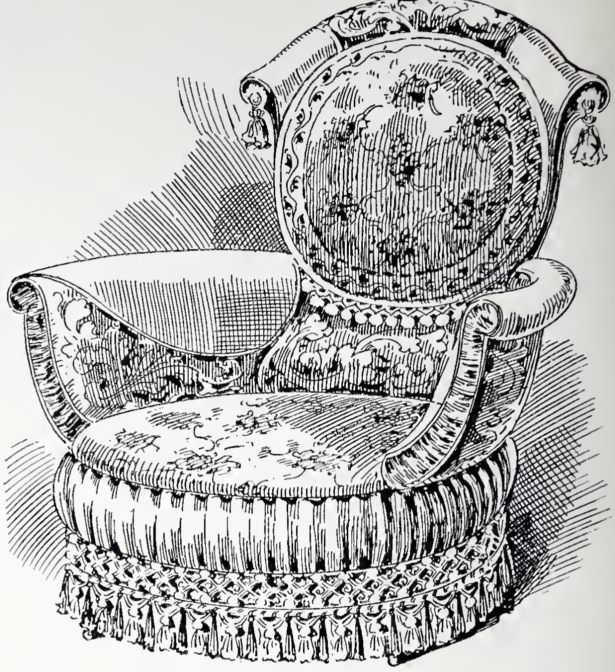

Fig. 3.

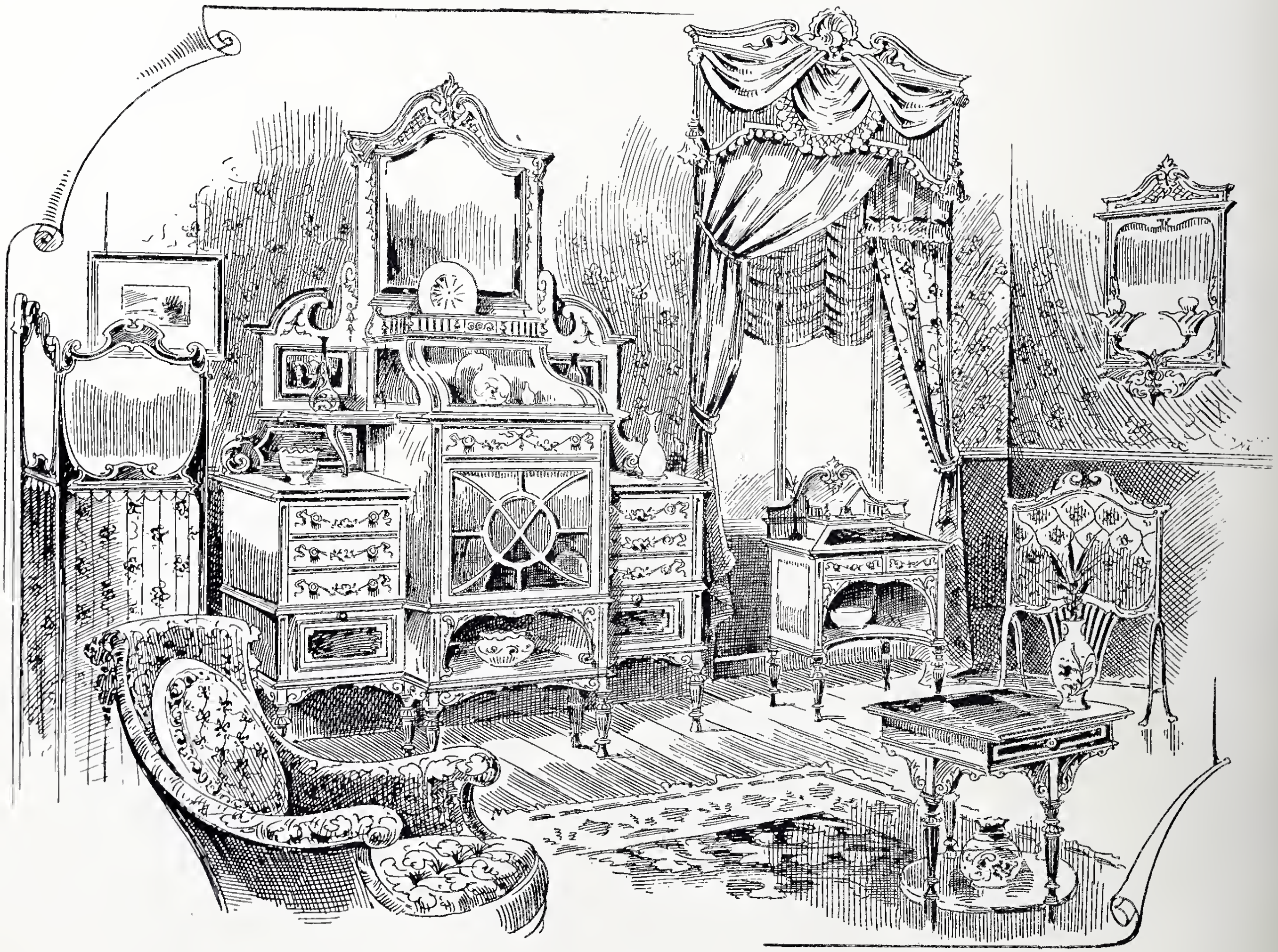

Fig. 4.

* * *

To properly realise how great a change the drawing-room has undergone within the memory of those now in the trade, it is necessary to pass through one's memory such a collection as is shown in Fig. 4, and compare it with the marble-topped, burr-walnut, possibly, eagle-backed cheffonier, which was considered the index of gentility in our young days. We cannot now understand how any sort of culture flourished or survived amid such hideous surroundings; and the wonder is that, notwithstanding variety in pattern of the carved back and inlay of this shapeless carcase, there were but a very few, if any, had the courage to substitute for the straight marble top and monotonous lower cupboards anything in the shape of the cabinet which is here depicted. Perhaps the greatest charm about the present fashion is that any combination of form, so long as it is pleasing, can now find entrance in the drawing-room. It was most depressing, a quarter of a century ago, to travel from house to house and find the same pattern of cheffonier waiting in the drawing-room to afflict you with its treacly surface and chilly marble top. Here we have an article in which the household treasures find fitting enshrinement, and on which the *bric-à-brac* and art metal-work show to perfection. And failing any of these enrichments it is an article which "furnishes," as the phrase goes, the side of a wall most admirably. This glimpse into a modern drawing-room betrays the fact that screens of late years have had a new lease of life, and from many points of view one may be glad for this resurrection of a popular eighteenth-century item. When once the screen came to life again, so to speak, there was no limit to its size or regulating its development. The pattern which is shown in Fig. 5 will indicate that this article is not likely to stop short of small things. Its capability for the display of beautiful fabrics, effective glass, pretty marquetry and vigorous carving, dainty painting and other decorative features, are practically unlimited. Cabinet makers will do well to recognise this fact, and cultivate the screen while the sun of popular favour shines on this form of domestic decoration and comfort. The remarkable run after all sorts of cabinets of nondescript shape and size is certainly one of the furnishing signs of the times. No doubt this is largely due to the increased love of pottery,

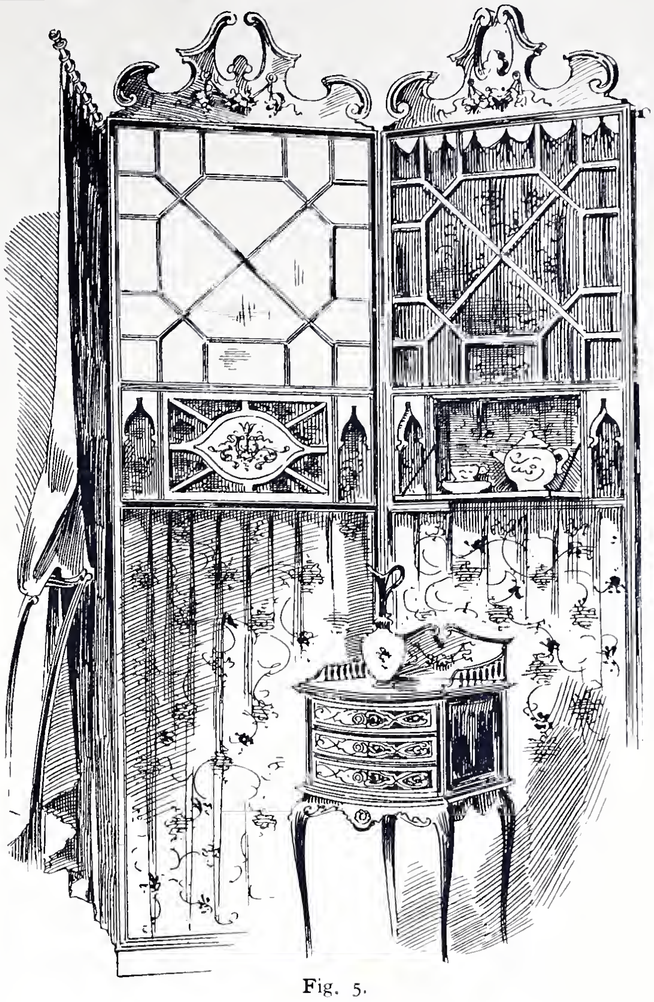

Fig. 5.

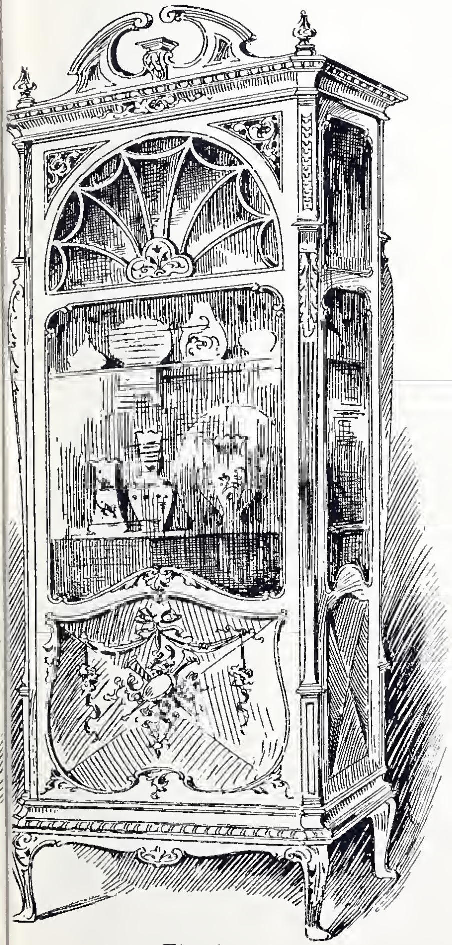

Fig. 6.

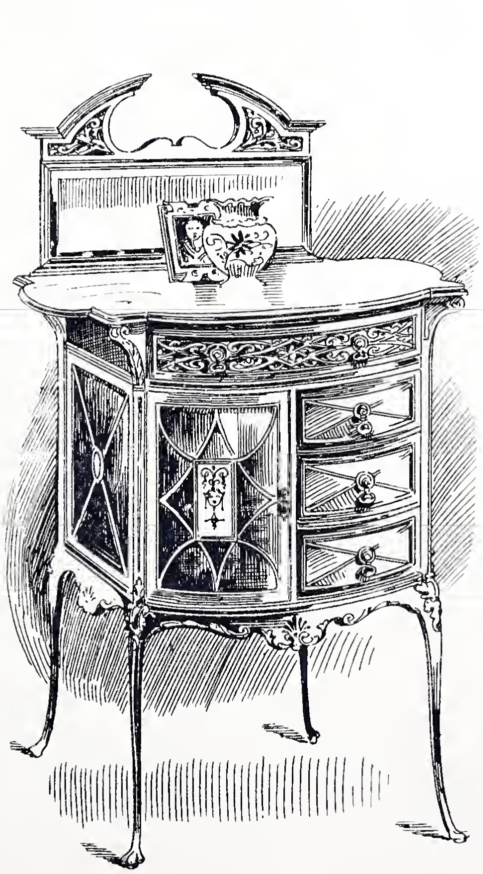

Fig. 7.

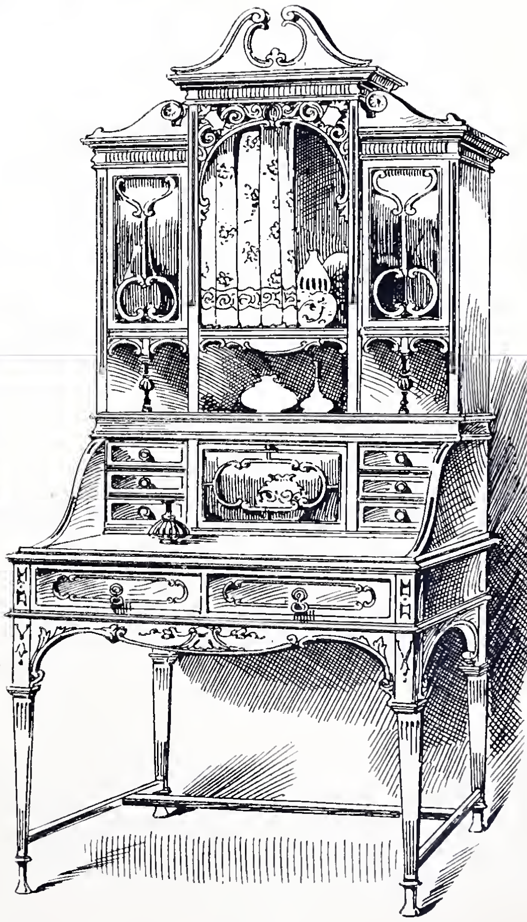

Fig. 8.

ivories, enamels, and other similar things of beauty. Among the forms which are again finding favour one must recognise the tall, upright article which is shown in Fig. 6, which is really founded on a well-known Louis-Quinze model. There is no doubt that a cabinet like this frequently adds considerable beauty to a corner, or is a great enrichment to a landing or passage. Its advantage is that it brings most of the treasures which it contains on a level with the eye, and is capable of holding a large number of articles. In the other direction of furnishing cabinets Fig. 7 is a favourable type. Many prefer two or three little articles of this sort distributed about a room instead of one huge thing which overpowers everything else.

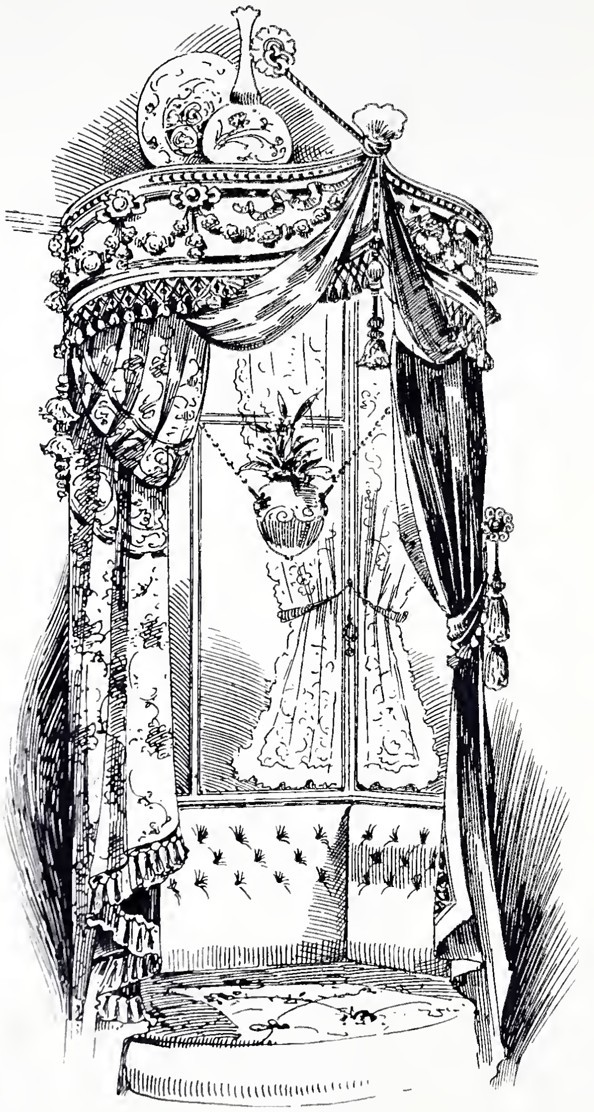

Fig. 9.

There is also a sense of cleanliness and lightness in being able to dust under such a pattern, and the drawer accommodation is found to be a desirable convenience.

* * *

It is not surprising that many of our modern cabinets have been formed on the model of the old bookcase-bureau, and it is obvious that Fig. 8 owes its parentage to that popular article. Such a combination will always command public favour, and the writing-table facilities are never out of place in any apartment. There can be no question that many drawing-rooms, specially those belonging to the middle classes, would be better furnished in the way of a cabinet if something on the lines of Fig. 8 were substituted for the present comparatively useless one-horse article. To have space for a few books, recess for a few treasures, drawers for writing materials, and a place for correspondence, in addition to the usual cabinet effect, makes up a comfort-producing fitment which is always likely to give pleasure.

* * *

Many and various have been the attempts to relieve the flatness of the window. Fortunately, architects are now more given to recessing or otherwise relieving the window, but many thousands of windows remain which are simply holes in the wall, and, unless they are dressed up after some fashion, look extremely commonplace. To make a window cosy and attractive our Continental neighbours have gone in for various extravagances, and it will be readily seen that the two designs, Figs. 9 and 10, are of this excessively decorative character.

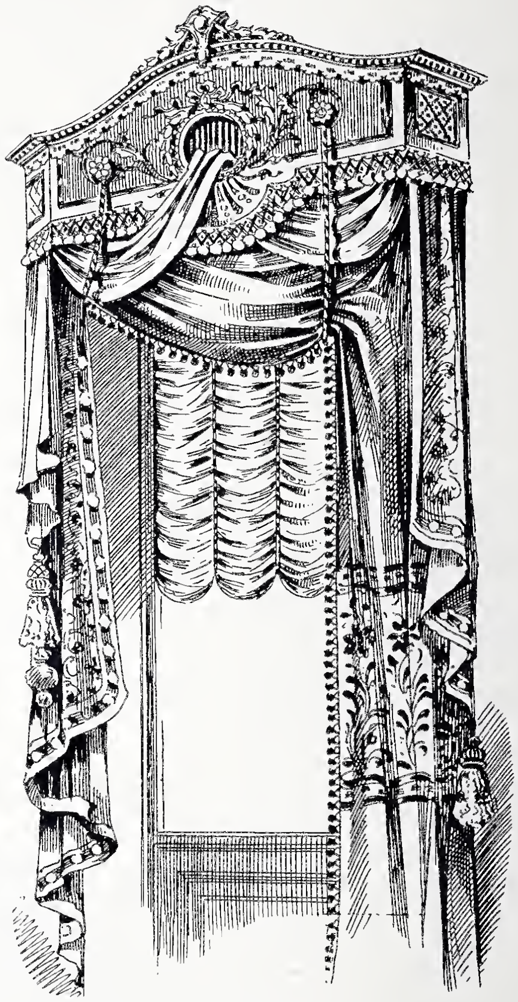

Fig. 10.

Although they may be regarded as dust-catching and unsanitary, some suggestions may be obtained from these designs, of service to those who have to cultivate the difficult art of window-draping. As will be observed, the building-out of the corner, Fig. 9, makes an excuse for an amount of dressing which could not otherwise be found. It also helps to make a comparatively uninteresting window a cosy ornamental corner. While not prepared to recommend so elaborate or stagey a combination as this, I certainly think that more attention might be devoted to the building-out of windows after this manner. There has been too little departure from the notion that the crown of a window must be just a piece of straight moulding, designed only to carry a pelmet. There is no reason at all why it should not project in this happy fashion, and, being filled in at the top, carry some graceful piece of decorative pottery. Of course, those who very wisely eschew all such

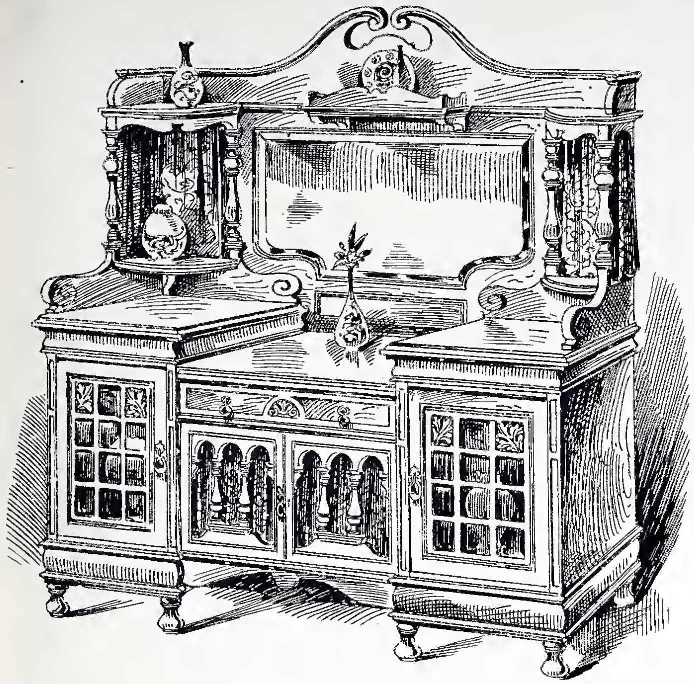

Fig. 11.

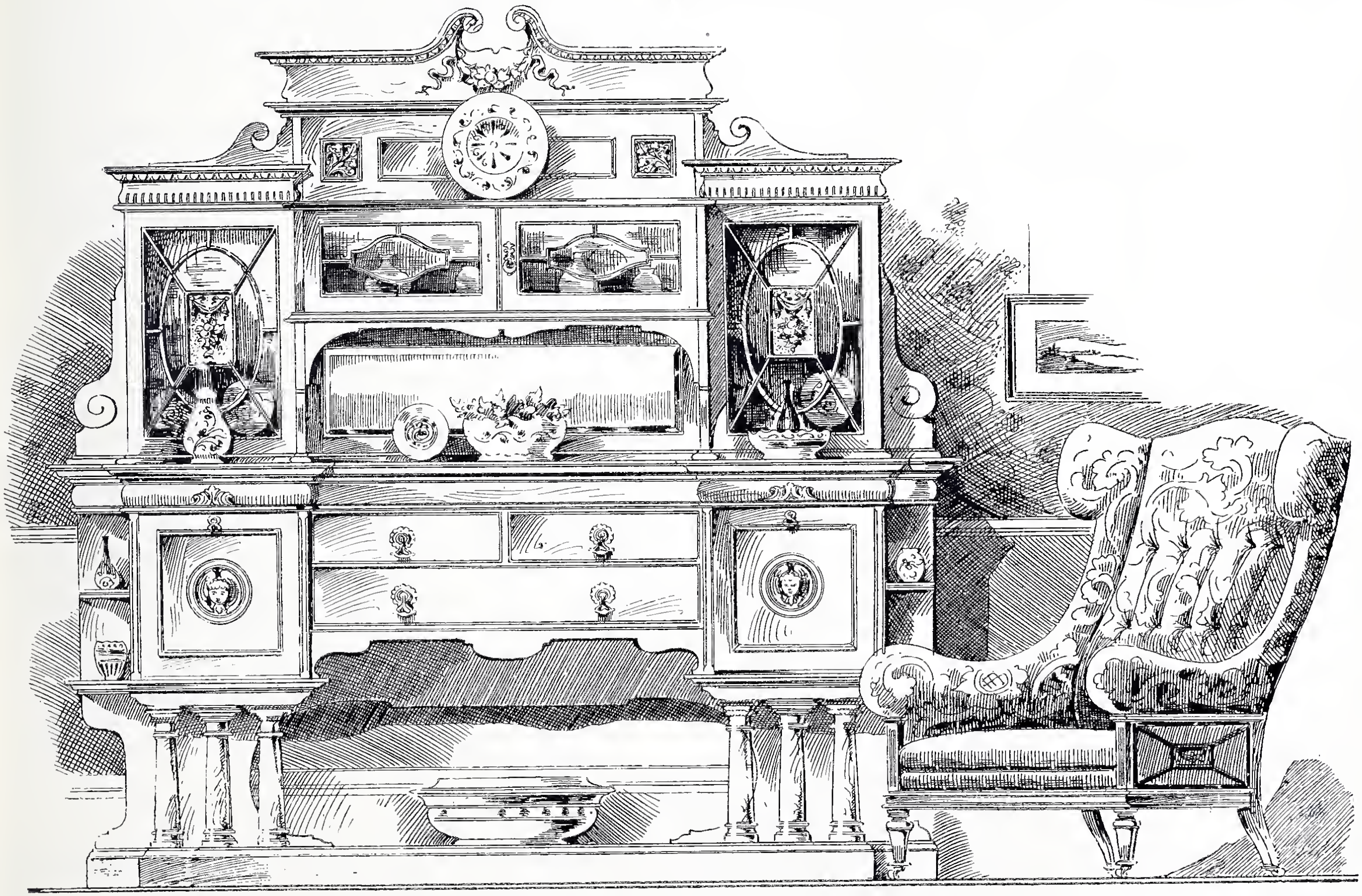

Fig. 12.

Fig. 13.

dirt-collecting excrescences will still adhere to the simple brass pole, but the fact remains that many luxury-loving ladies are not content with that rigid form of window dressing. Having seen some lovely draperies in Paris they expect their British furnisher to do likewise, and unless he is prepared to meet such ornate yearnings he may lose the order. It is necessary, therefore, to be armed with a few ideas in the shape of highly ornamental window fitments. Fig. 9 is but a slight variation from the usual type of thing, and is mainly suggested in order to go with Louis Quinze which is now in vogue.

* * *

The foregoing remarks have special reference to the drawing-room. In the matter of the dining-room it may be claimed that we have developed certain characteristics which are quite distinct from any of those to be found in France. The pretty little sideboard, Fig. 11, will show at a glance what I mean. This is, if we go to its origin, really the outcome of those straight and sensible lines which Bruce J. Talbert brought out in his book some fifteen years ago. It is dressed up after rather Queen Anne notions, and may be described in every way as a fair type of our modern English Renaissance. Its principal charm consists in the fact that the hideous flat back of the old mahogany sideboard which was always "on the rock" is here got rid of, and in its place we have a well-sustained and useful shelving, at the same time retaining sufficient plate glass to gratify any passer-by who is given to reflection. The placing of glass in the doors of the lower carcase is also a pleasing idea. It is not necessary that this glass should be transparent if the old arrangement of cellaratte drawer, &c., is desired to be retained. Indeed, a little more variety of material in such productions would be an improvement. Most of our sideboards are too boxy and woody, and lack the life which comes when various materials are employed. Many of our modern sideboards are now too aristocratic to lend themselves to such little foibles as a plate-glass back, and of such Fig. 12 is a fair type. Rich in cupboard accommodation and the glass and moulding which such a design involves, the article becomes not only a sideboard, but a fine treasure-cabinet for the feeding-room of the house. Here again we see most distinctly the influence of what we called years ago "the Queen Anne style," and the quiet lines and refined tastes of such productions speak for themselves.

* * *

It is not a little satisfactory to find the growing variety in dining-room chairs which now prevails, especially in such chairs as provide pads for the weary head. Among all the recent versions of the famous grandfather's chair, we have seen few more pleasing than the one shown in Fig. 13.

Our Museum

With Comments by the Curator.

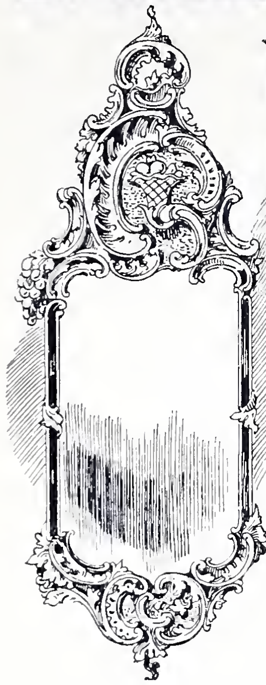

Fig. 1.

IT matters not to the Curator of "Our Museum" where he goes on his pilgrimages in search of new specimens, so long as his destination may be productive of that which will interest his visitors. Palaces not a few have, ere this, been requisitioned to supply subjects for consideration, so, by way of change, this month it is a prison which supplies the examples to which the visitor will be invited to give his attention. Our Continental neighbours seem to possess a happy knack of transforming places and buildings which in the past have had melancholy and sombre associations into resorts for pleasure for the benefit of the present generation, a proceeding which is most satisfactory in every respect. Thus it is that we find the Porte de Hal, at Brussels, the erstwhile stronghold of the terror-inspiring Duke of Alva, now utilised as a museum for the recreation and instruction of the people; and, to mention another example, the Steen, at Antwerp, which in days gone by was the stronghold of the Inquisition of that city, is now filled with objects of antiquity, whose study gives rise to sensations far different from those experienced by those unfortunate individuals who entered its portals in the "good old days." The Steen, from whence the accompanying pieces of old furniture and woodwork have been taken, was originally part of the Castle of Antwerp, which remained in the hands of the lords of the soil until the year 1549, at which time it was made over by Charles V. to the burghers of that city. In later years it was employed as a house of judgment and prison by the authorities of the Inquisition, and the gloomy dungeons, instruments of torture, and other relics now existing there seem to suggest that the period spent within its walls by the majority of those who passed its gates was hardly one of ease or enjoyment. Now, however, matters are altered, and the numerous apartments of the interesting old pile are filled with pieces of antique furniture, old carvings, curious stonework, and other objects of interest, which go to make it one of the sights of the Antwerp of to-day. Curiously enough, in most of the guide books published the Steen is referred to in the briefest terms, and those paying a visit to that busy Belgian city might, judging from their Baedekers or similar works, come to the conclusion that the old prison on the banks of the Schelde is not worth visiting. This would be a totally erroneous impression, and to the cabinet maker or carver especially a visit thereto is to be recommended. As the daily round of many who are employed in the various branches of our craft, however, does not take them across the German Ocean, in "Our Museum" this month are one or two of the principal pieces of furniture in the old Steen reproduced, in order that those who cannot travel may, notwithstanding, enjoy some of the benefits of those who are in a position to do so.

As many of our overmantel and looking-glass manufacturers have, for some time, been turning their attention to the production of mirrors and wall brackets on French lines, the little wall mirror, Fig. 1, is not out of place here. As far as design goes, the less said the better, but it is better than many of its class, and on the principle of the old proverb, "Of two evils choose the lesser," one may say, "If we must have 'Louis Quinze,' let it be as reasonable as possible." At the first glance at Fig. 2, it may seem curious that so simple and apparently commonplace a piece of furniture should be permitted to occupy so much space in this connection. Its simplicity is the very reason for its appearance here. There is, in these times, a tendency to over-embellish and elaborate carcase-work which would be better left alone, and one's taste is constantly being jarred by a redundancy of carving, or marquetry, which comes as a natural result of striving to answer the demands of those who want a lot for their money. Of course, the cabinet maker must live, and if the customer insists upon his goods being smothered with inferior marquetry, or bad carving, the craftsman must, some think, give way, but let him use his influence to check such errors of taste wherever possible. Where the buyer will pay for thoroughly good work—which is all too rarely—then, it is needless to say, "the more the merrier." As a piece of carcase work, where simplicity is combined with grace, Fig. 2 is well worth noting. It is well proportioned, convenient, and so sturdy that it is in almost as good a condition to-day as it was when made. The working and disposition of the mouldings are all that could be desired, and the lines of the pediment are

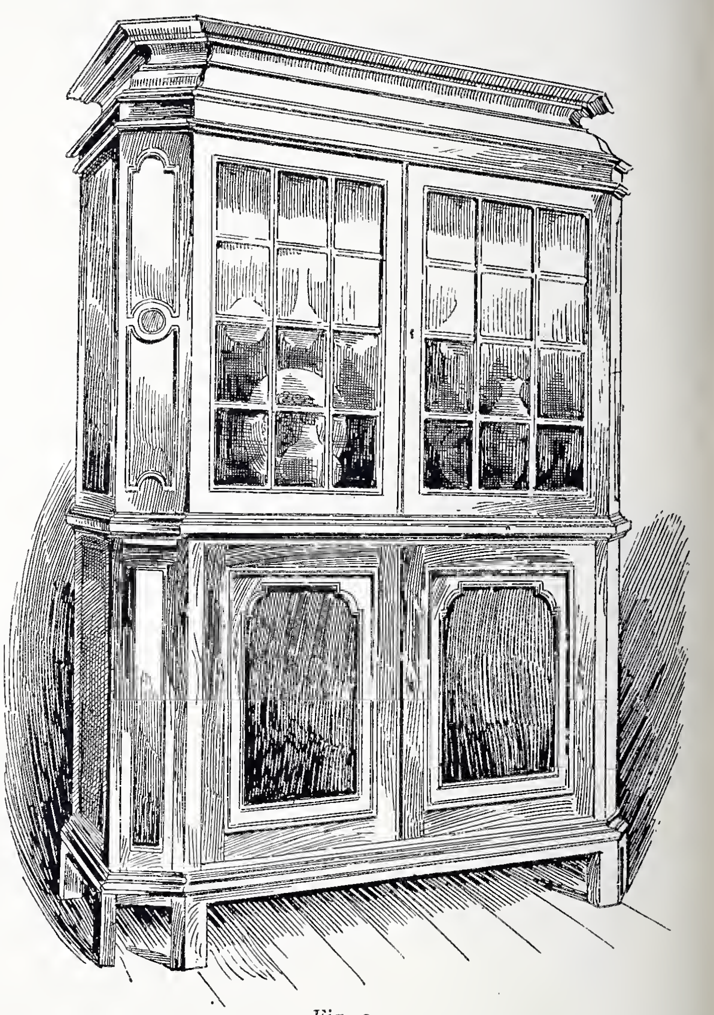

Fig. 2.

somewhat out of the ordinary. There is in this old cabinet a strong family likeness to not a few of the more successful creations of the "Century Guild" and the Arts and Crafts School, and it would be well if the Louis Quinze extravagances could be ousted from public favour by a determined following of styles more refined and free from violations of the canons of construction.

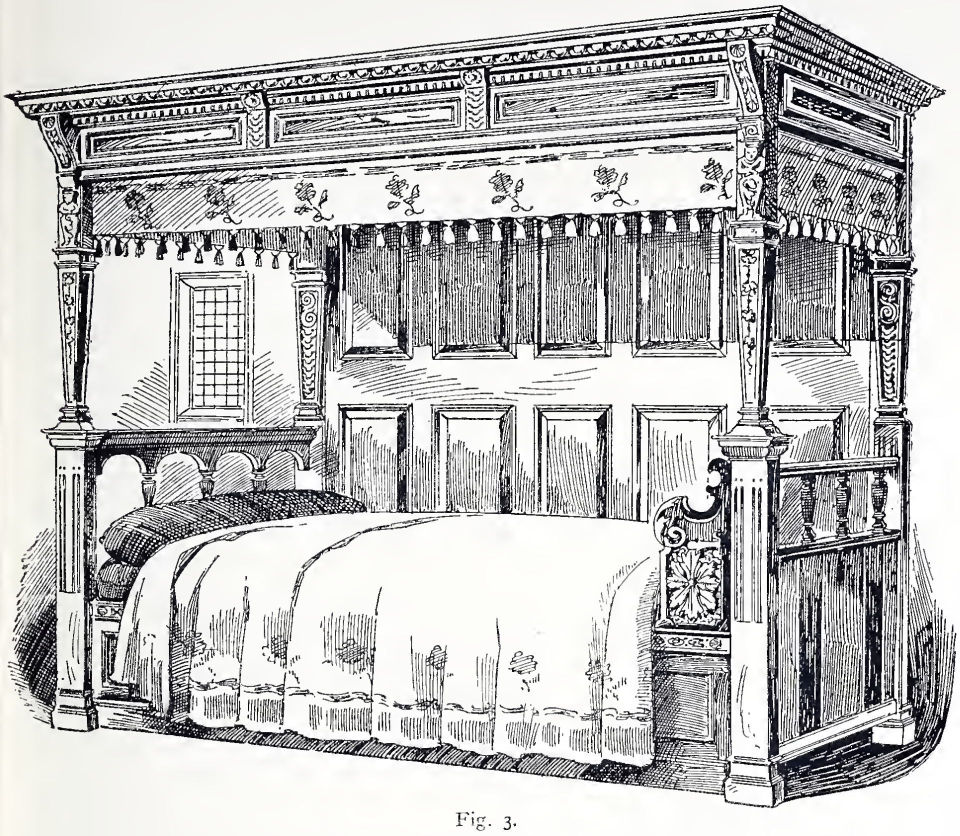

Fig. 3.

The bed is one of those articles in the consideration of which one's common sense and artistic inclinations are oft-times apt to be completely at variance. Sanitarians and hygienists prescribe a metallic bedstead, spring mattress, and as little drapery as possible, and common sense endorses that prescription. But when confronted with a creation such as Fig. 3, one is almost tempted to fling hygienic rules to the four winds, and say, "The good old four-poster for ever!" But the great drawback is, apart from questions affecting health, that such a bed as that under consideration would cost almost as much as many people nowadays spend to furnish a house, whereas a decent "composite" may be obtained for considerably less than a five-pound note. We must, therefore, be content with looking at the four-poster of our forefathers, while ourselves sleeping in the more modern metallic article, comforting ourselves with the assurance that the latter course is productive of far better health. Anyhow, this old wooden bedstead from the Steen is a most interesting and characteristic study in Flemish, and a good example of that style from which our Elizabethan sprang.

There are not many people nowadays who adhere to the opinion that it is posible to resuscitate Gothic in domestic furniture, but as there may, perhaps, be one or two such among my visitors, a pretty little Mediæval cupboard or buffet is introduced in Fig. 4. Dilapidated as it is, it still looks remarkably attractive, with its faded curtains, traceried doors, and quaint hinges, and even to-day the design may not be unacceptable to those who devote themselves to ecclesiastical furnishing It is the constructive element of the Gothic rather than the decorative that seems out of place in the house, but it is so difficult—in many cases impossible—to separate the two that the endeavours of Pugin and his disciples have not borne much fruit.

It is noticeable in Flemish architecture, and woodwork generally, that wherever it is not absolutely necessary that the upper part of a door should be solid, it is made as open and decorative as possible. Even with the street doors of many of the houses, both in Holland and Belgium, the upper panels consist of ornamental grilles of wrought or cast iron, backed up with stained or frosted glass. The effect of this arrangement is a decided success, and the example might well be followed more frequently on this side of the water. In doors separating two rooms, too, where strict privacy is not deemed essential in either, the upper door panels are often open and treated in a highly decorative manner. To illustriate what I mean, the little corner, Fig. 5, has been introduced here, and will serve to elucidate my remarks. The arrangement of the turned columns instead of solid panels in the upper half is quite Flemish in character, and adds much to the appearance of both the apartments which it separates. In such a door as this the joiner, carver, and turner have equal opportunities to exercise their skill, and the result is, therefore, as satisfactory from a commercial as from an artistic point of view. The contrast between this refined door and the highly elaborated mirror at the side is somewhat striking, but both are indicative of the characteristics of the nations whence they found their origin.

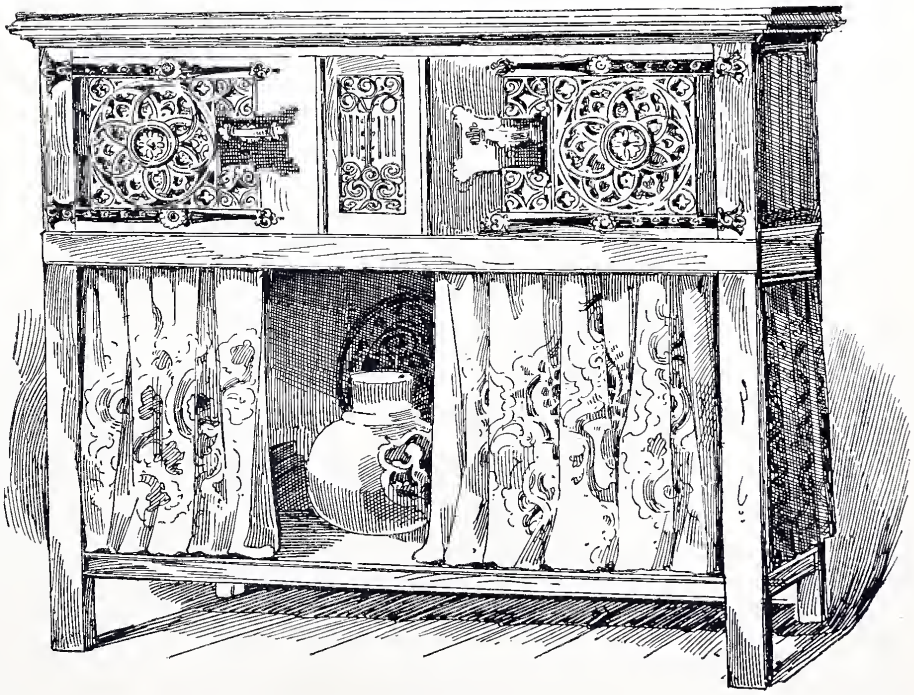

Fig. 4.

The question of the effectual ventilation of the domestic interior, or small class room, is a very important one. The commonplace methods usually adopted, of opening the windows or the doors of the apartments mentioned, are surrounded with many disadvantages. The open window invariably occasions an unpleasant draught to those who may be seated in its more immediate vicinity. The open door altogether destroys the comfort and privacy so desirable in connection with domestic intercourse or studious pursuits. I am of opinion that the difficulty might in some cases, at any rate, be partially solved by the adoption of doors based on the suggestion appearing herewith. The open upper part would give free access to the air from the adjacent passages and corridors of the house, and thus help to regulate the heated atmosphere of a crowded apartment. At times when this system of ventilation would prove undesirable or excessive, a small curtain might be introduced as a means of protection from the inconvenient and unseasonable intrusion of wintry draughts. Under any circumstances this contrivance would certainly be preferable to an open door, both from an ornamental and a useful point of view. The most suitable situation for a door of this description would be at the entrance of a reception room leading directly from the hall. The visitor would thus be afforded a preliminary glimpse of the hospitality to be found beyond the threshold, and thus be made to feel at home immediately upon entering the house. Many of our entrances are all too prosaic in character, presenting as they do, in the majority of cases, a stolid and uninviting front. We might certainly profit from a study of Continental examples on this point, many of which bear a most elaborately ornamental character. A tedious sojourn at the front door of a private house while waiting to be admitted might be considerably relieved by something a little more decorative to study meanwhile than the average style of domestic portal. With a nicely designed scheme of woodwork to contemplate, one would not so much mind being kept a little longer than usual for an answer to the summons of bell or knocker.

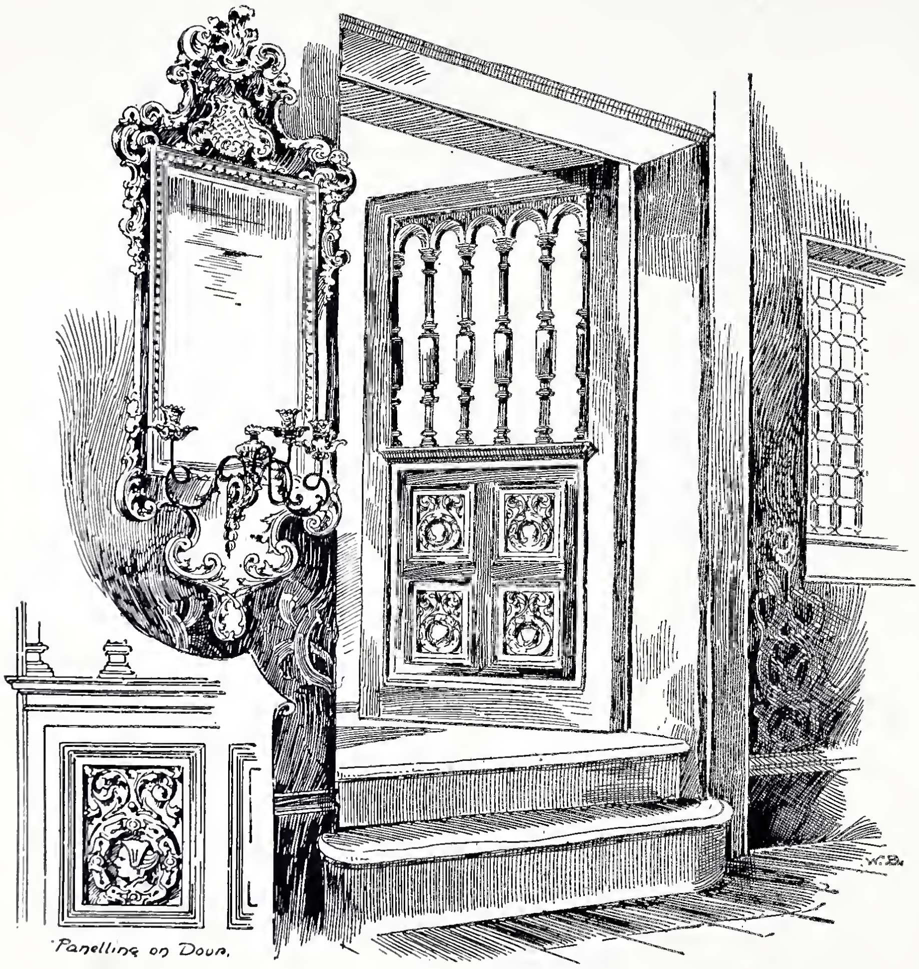
Panelling on Door.
W.C.B.

Fig. 5.

Midgley's Carpet Beating Company inform us that they have sold their American patent to a firm in Philadelphia.

POSTAGE OF MAGAZINES.—DEMAND FOR NEW RATES.

MR. ARNOLD MORLEY, Postmaster-General, received a deputation at St. Martin's-le-Grand, on the 27th ult., from the proprietors of trade journals, weekly periodicals, and magazines, who urged a modification of the present postal rates for carrying these publications.

Mr. J. W. Benn, M.P., who introduced the deputation, said for the last 20 years certain journals had felt the injustice of the Post Office Act of 1870. As an instance, he drew attention to the fact that the Post Office carried a copy of the *Queen*, weighing 29 oz., for ½d., whereas a monthly magazine weighing 19 oz. was charged 4½d. They contended that the clause in the Newspaper Act was out of date. They asked that all publications registered as newspapers issued periodically in paper wrappers be, as regarded postage rates, removed from the classification of book packets and carried within the United Kingdom on the following terms:—That all restrictions as to advertisements and dating on page of the publications be removed; but that it be a condition that the date of publication be placed on the first page or wrapper of each issue, that the postage rate should be ½d. for each copy up to 8 oz., and ½d. for each further 8 oz. That, they submitted, would be a solution of the difficulty.

Mr. Wemyss Reid, Mr. L. Upcott Gill, and Mr. Pearson, of *Pearson's Weekly*, also spoke.

The Postmaster-General, in reply, said all the facts placed before him that day, and before his predecessor by other deputations, would receive his most careful consideration. The deputation, however, were perfectly well aware that the matter could only be dealt with by Act of Parliament. The Post Office were acting in connection with the Treasury, and communications would have to pass between the two departments before any proposed alterations could be placed within the four corners of a Bill. He had been impressed by the arguments as to the effect which the reduction of the postage would have upon the Post Office revenue through the increased circulations of periodicals and publications of the kind. The increased work which would fall upon the department by a reduction would also have to be considered. At the present time they dealt with 160,000,000 of newspapers annually, and the five per cent. increase mentioned by Mr. Gill would be a serious matter. He hoped to consider the matter in a broad spirit. He believed that the Post Office ought to be managed in that spirit. It existed for the convenience of the public, and although the question of revenue was an important one, it would certainly be his desire as long as he was connected with the department to bring about improvements where it was proved that they would be o advantage to the public, and which would not be inconsistent with the interest of the Post Office. He was opposed to all unnecessary restrictions and regulations, and he thought the speakers had put in a forcible way their objections to the present restrictions. It was his desire to meet as far as possible the legitimate wishes of those whom they represented. He thought the suggested regulations were framed in a moderate spirit, and well made.—The deputation shortly afterwards withdrew.

It is impossible (says the *Daily Chronicle*) to understand why the postal regulations should allow a weekly paper which weighs 29 oz. to be conveyed for halfpenny, when a monthly magazine which weighs 19 oz. is charged a postage of fourpence-halfpenny. The deputation who waited on the Postmaster-General yesterday have a strong case. The vexatious restrictions which are complained of might be removed to the great advantage of the general public, as well as of those gentlemen who have just explained their views to Mr. Arnold Morley. There may be some diminution of revenue if the desired change be effected, but the abolition of the obnoxious distinctions complained of would justify some sacrifice in that respect.

The proposed scale, which is mentioned above, seems to be a reasonable one. We need hardly say how much we desire, for the sake of our readers as well as ourselves, that something may come of this effort.

Art Lectures and Literature.

TEXTILE PATTERNS AND DESIGNING.*

(Continued from page 73.)

EARLY inventories contained references to "the chasuble with lions," "the chasuble with elephants," "the eagle dress," "the dress with peacocks,"&c.

Another object made use of frequently at this period was the griffin. This fabulous animal occurs also in the traditions of Ancient Persia as well as at the end of the Middle Ages. The griffin is represented as having the body, tail, and hind legs of a lion, with forelegs, head, and wings of an eagle. According to Anastasius, not only the animals we have mentioned were used in ornamenting the surplices, antependiums, &c., he describes, but also birds, unicorns, trees, shrubs, and other forms of the animal and vegetable kingdoms were woven and embroidered in various ways upon the fabrics of that age.

Remains have been preserved of another class of silk goods, which, while differing from these fabrics in their historical origin, have their interest from a technical point of view. Owing to the method employed in binding the warp and the woof, the finely drawn designs, composed only of outlines, merely appear as though engraved upon the shiny satin surface. It is very probable that these fabrics are also examples of Byzantian textile art. The period at which they were produced is determined by the places where they were discovered, and by the traditions attached to them. Thus in the Church of Mayence there is preserved a chasuble which belonged to St. Willigis. The substantial silk material is of a green colour with a golden glitter upon its surface. In the Cathedral of Xanten, near the lower Rhine, a yellow chasuble of St. Bernard is shown. In the Royal Museum of Industrial Art in Berlin and in the Royal Textile Collection at Crefeld are exhibited pieces of the garment in which Emperor Otto I. (936-973) was buried. This last example assigns this class of fabrics to the tenth and eleventh centuries.

The dyeing of the materials forms a very interesting part of the examination of the Byzantian textile manufacture. Without entering into detail, it may be shortly stated that purple was the most valued colour of the Middle Ages. It comprised six to eight shades of colour, from the darkest violet to a clear red violet. The Imperial purple possessed a deep dark hue, like that of the violet. In the times of the Roman Emperors the real purple from the Murex shellfish was worth its weight in gold. The use of this colour was confined exclusively to the Imperial Court and the Church. The purple of Alexandria and Tyre was famous in the earliest times.

The consideration of textile design subsequent to the decay of Byzantian art brings us to the art of the Mahometans. With the spread of Islamism a great revolution of culture took place. Owing to the rapid propagation of Mahomet's doctrines, his adherents, within 100 years after his death, had obtained a footing eastward as far as the banks of the Ganges, and westward over all the northern parts of Africa, as well as in Sicily and sunny Spain. The Arabians transported into their newly conquered dominions not only their creed, but also their culture and science. In Spain splendid palaces arose, all the pomp and luxury of the Orient expanded, and industry and commerce reached a height never before attained.

In the same manner as in Spain, the Arabs exercised their industrial and artistic skill in the sea-girt Etnean island of Sicily. This grand era of textile industry did not commence until after the conquest of Sicily by the Normans. It bears the name at the present day of the "Saracen-Sicilian" epoch of textile art, and a large number of splendid examples of this period are preserved in our churches and museums.

The Normans, in quest of booty and territory, took possession of Sicily in the eleventh century. After settling there, their kings conceived the idea of augmenting their power by developing the resources of the country. This idea was fully carried out by the best of the Norman Regents, Roger II. (1101-1184). He knew how to encourage the rearing of silk-worms and the manufacture of silk, which was carried on in Sicily by Saracenic weavers. He knew how to keep a hold on these men and reap for himself the fruits of their artistic labour. Of great importance to the development of silk manufacture in this country was King Robert's campaign to Albania, the present Greece. He took prisoners several men proficient in the arts of weaving and spinning from Athens, Thebes, and Corinth, in which towns the manufacture of silk flourished, and conveyed them to Palermo, his capital, thus giving a great impulse to the industrial art of the country. In Palermo he built dwellings for these men and compelled them to weave for him and to improve the silk industry (1147). In order to ensure the prosperity of the latter it was declared to be a royal monopoly. Mulberry trees were cultivated in all parts of Sicily and silk-worms were imported and reared with great perseverance to obtain raw silk.

King Roger installed a royal weaving establishment in the royal palace, the so-called Hotel de Tiraz. A writer of the twelfth century, Hugo Falcandus, draws the following picture of it in his description of Palermo: "It is impossible to pass over in silence the celebrated workshop adjoining the Palace, in which silk is spun into different coloured threads combined to form fabrics of several varieties. Here one can see stuffs made of single, double, and three-fold thread, which are less expensive and require less skill than those made of six-fold thread, more raw silk being used for the more substantial materials. Here the fiery red lustre of the 'diarhodon' catches the eye; there the green tint of the 'diapistus' creates an agreeable effect. Other fabrics are ornamented with a circular design, requiring for this reason great skill and a high price. There are also numerous ornamental patterns of various kinds and colours woven in gold and silk threads. In this class of goods the beautiful effect of the design is often illuminated by the brilliant flashing of precious stones."

These measures did not fail to have the desired effect. A silk manufactory soon sprang up from the "Hotel de Tiraz," which not only answered King Roger's expectations with respect to the increased prosperity of his country, but also had its influence upon the whole of Italy, as the industry got a footing there also, and laid the foundation of the opulence and power which were to accrue to the towns of Central and Northern Italy.

Let us now examine the designs upon these fabrics made at Palermo by the Saracenic and Greek weavers. We find that they used the same patterns as in their native countries: symbolical animals enclosed in large or small circles in contact with one another or by polygons, just as in the Byzantian work.

In the Royal collection at Crefeld there is preserved a little fragment of the stola in which the remains of King Roger II. were enveloped in his tomb at Cephal, near Palermo. The design is composed of two colours, a deep violet purple and a lighter reddish violet purple. It is quite possible that this splendid coloured fabric was manufactured at Byzantium and brought home by King Roger II. after his campaign against Emmanuel of Constantinople (1147). At all events the design resembles those of Byzantium so closely, that only Greek weavers could have made it. Other samples of this period, bearing more distinctly the character of Saracenic fabrics, were made on the North Coast of Africa. The designs upon them are composed of stripes in different colours, red, green, blue, and white, with ornaments of gold thread. In the smaller stripes, hares and dogs appear alternately with an object resembling an eye. The object is said to be (according to the opinion of men versed in archæology) a magic formula employed by the Orientals to drive the moths away from the material. The broad stripes, red and blue alternately, contain—one, an ornament similar to the pattern which is characteristic of the woven designs of the fifteenth century called the pomegranate pattern; the other, on the ground of which appear slender and graceful tendrils in a different binding, shows an Arabian inscription, "assulthan alalim" or "el sultan el alim," which means in English "the wise sultan." This rare fabric came from the Church of Mary at Dantzig. A large number of splendid surplices and fabrics are preserved in the treasury of this Church. At Brunswick also and at Ratisbon similar stuffs are preserved. In the last-mentioned town there are two surplices, which the German Emperor Henry VI. presented to the Ratisbon Cathedral. He inherited Sicily by his wife Constance, the heiress of the Norman Crown.

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* From the *Textile Mercury*.

With this Emperor, the vestments of the Norman Kings manufactured in the "Hotel de Tiraz," and bearing Latin and Arabic inscriptions, passed into the possession of the German Imperial family, and until the year 1794 were the official robes of the Emperors of the Holy Roman Empire of the German nation. The designs upon the two surplices at Ratisbon are also striped in the same way as those already described.

The Arabian inscriptions on these fabrics are very important. One of them means "Glory, victory, and long life." The other proves without doubt the origin of and age of these materials; it runs, "This holiday garment was made by Master Abdul Aziz in his factory for William II." This was a Norman King, reigning from 1166 to 1189.

The ornamental use of letters is a characteristic of Islam art. Mahomet, in his intense eagerness to suppress the worship and making of idols, has repeatedly pronounced in the Koran a strict prohibition against making any images of created beings. He considered such acts to be an encroachment upon God's omnipotence. According to the words of the prophet, the creations of unbelievers in this world will mount their backs in the day of judgment with horrible forms and distorted faces, and the unbelievers will be forced to bear this terrible burden for ever.

Talent thus fettered and creation thus suppressed in one quarter are sure to bear fruit in another. Hence it followed that ornamental designs and the graceful line treatment attained their highest degree of perfection in Arabian art. This very perfection and refinement in the architecture of Mahometan art captivate and surprise the spectator by their striking effects at the present day.

To compensate for the loss of figured patterns, the skilful Mussulman took a very sensible course in conveying, with the assistance of his letters, so well capable of this treatment, the ideas expressed in other styles by allegories and symbols. Thus we find the walls of Mosques and palaces richly decorated with sentences from the Koran and holy books; their woven goods also show the employment of letters in their designs. However, the subtle expounders of the Koran soon found a means of evading the strict letter of the law, and admitted a more lenient interpretation of it.

After this, only naturalistic imitations of the living creatures were considered unlawful, whilst a conventional treatment which nearly represented the genus of the creature, as well as fantastic forms, which owed their origin to the inventive minds of the Orientals, were permitted. Similarly, the prohibition against the wearing of silk dresses, which Mahomet considered should only be worn in heaven, was held not to extend to the use of silk fabrics with a linen warp.

In the textile fabrics made by the Moors in Spain, we can see abundant evidence of their strict avoidance of figure subjects. The Arabs, with their peculiar capacity for mathematics, preferred geometrical designs. We find patterns from the end of the thirteenth century, which, avoiding animal forms, show floral ornamentation arranged in circles or medallions in the Roman style. These designs might be the precursors of the splendid pomegranate compositions on the velvet, silk, and brocade stuffs which were manufactured in the fifteenth century in Northern Italy.

Whilst the Arabian style in textile designs had almost disappeared in Italy in the fourteenth century, the Oriental character of the patterns upon the fabrics made in Sourthern Spain during the whole of the fourteenth and part of the fifteenth century is strongly marked, Islamism having retained its hold there for a long period. We learn from various writers how important Moorish manufacture in Spain was from the tenth to the fifteenth century. The towns of Almeria, Granada, Cordova, and Seville were particularly famous for their productions. In Seville 60,000 looms were said to have been active, whilst in another district nearly 3000 localities were engaged in the art of weaving. The designs upon these fabrics show us, as already pointed out, a more regular and often geometrical arrangement. There are many pieces preserved in textile collections whose patterns remind us of the splendid ornamentation in the Alhambra.

The combined work of the Greek weavers transported to Palermo by Roger, and of the Saracens, introduces a new style of textile design, which by the skilful combination of graceful line and floral ornament with figure drawing, appreciated from the earliest times by Oriental tastes, form the most interesting and attractive textile products of all ages. In accordance with this, we find the fabrics of this time covered with the fantastic animal figures already described when speaking of the earlier centuries. In the arrangement of the designs the regular bordering of the intervals is mostly abandoned: elegantly drawn tendrils from the groundwork over which move slender and lithe-limbed animals, a loving adherence to nature, give great vivacity to all the figures. Human figures are plentifully interspersed; men, and more often maidens, hunting animals, are enclosed in characteristic surroundings such as castles, shells, and nets, like the bewitched princess in the contemporary fairy tales of the "Arabian Nights." The leaves and flowers of the fantastic tendrils similarly show a thorough study of nature, and at the same time incomparable capacity to adapt all forms as plain patterns. The forms are woven in one colour, generally in gold thread upon a monochromatic ground.

The gold thread employed is composed of a flaxen thread covered with a gilded membrane cut into strips. The membrane was obtained from the garbages of the cattle killed for market. This gold thread was imported for European weaving up to the fifteenth century. It was called "Cyprus" gold thread, probably because Cyprus was the market for this costly material in the Middle Ages.

It is interesting to learn that these designs often have a symbolical meaning. For instance, a lion seizing a duck pursued by an eagle, which means that the possessor of this garment was valiant enough to snatch the booty from the claws of the eagle; the eagle signifying luck and riches; the lion, power of government. From a pattern upon a piece of silk of the thirteenth century, showing a lion and a hoopoe, it may be inferred that the fabric belonged to the robe of a strong and wise sovereign, since the hoopoe signifies wisdom. Moreover, the little inscription in the narrow border of the stuff says, "The wise Sultan."

Another design shows a woman catching a hare with a net, and holding by a chain or cord a hound and a spotted cheetah. Beneath this we see a woman with an eagle. From Arabian symbolism we learn that the catching of the hare signifies opulence, marriage, and increase of family. To dream of riding on an eagle's back foretells riches, and if a person should see a woman carried on an eagle's back, he will eventually arrive at government.

We are thus able to discover a great number of interesting scenes on these fabrics: in one a lion steps from the winged disc of the sun, holding in its claws a little animal. Another design shows a fountain, the basin of which is like a shell, the structure being decorated with dragon heads, from which hang scoops. Two girls carrying hares suspended from a pole stand at the side of the fountain. Hounds and cheetahs lap the water flowing from the basin. The ground of these designs is filled up with small tendrils, leaves, and flowers.

Lastly may be mentioned an interesting design woven in gold thread, in which we see alternate repetitions of stars, and a twisted ribbon bearing an Arabian inscription, above which a pigeon is flying underneath a large crown. It would occupy too much time to describe in detail all the symbolical designs which this period has left to us.

But let us pursue the advancement of weaving in Europe.

Whilst at the "Hotel de Tiraz," at Palermo, those splendid silk fabrics with gold thread designs, those magnificent velvets, and those embroideries, bearing precious stones in gold settings, were being manufactured, we see that at the end of the thirteenth century the towns of Italy entered into competition with Palermo, and thus, especially as regards those towns in the North of Italy, rose to great power and affluence.

Let us give our attention to the political situation at that time. I have already shown how the advancement made in textile production by some countries was due to political causes, and how artistic taste was affected by the same events.

The first town of the Italian peninsula to produce textiles of any importance was Lucca. It is mentioned in this connection in a manuscript so early as 1248. Manufacturing was carried on there to an important extent; they despatched their products to Paris and London.

But commerce and industry were soon interrupted by civil wars of a sanguinary character. Owing to this cause many clever workmen quitted Lucca and settled in the neighbouring towns; Milan, Florence, Bologna, Venice, and Genoa offered refuge to the fugitives, and laid claim to their skill. In the year 1309, thirty families of silk weavers thus emigrated to Venice, whilst the other towns of Italy got a similar profitable increase some years later in 1314.

The many difficulties which had to be overcome in the introduction of a complicated industry, such as the obtaining of the raw material and the technicalities of weaving and dyeing, gave no opportunity at the commencement of this industry for the creation of new patterns. The Italian towns will have obtained most of their workmen from Sicilian factories, who brought with them their own taste to these towns; hence we again find in the fabrics of the Italian factories of the fourteenth century at first the same patterns as those made by Saracenic looms in Sicily, or by those of the Moors in Spain in the early times; therefore, it is difficult to say for certain to which place of manufacture the patterns of this period belong, and it is not until the middle of the fourteenth century that the differences in style appear more obvious, owing to the advent of the new Italian ornament. It is true that the Italians used the Saracenic designs, but they paid no attention to their symbolical meanings; they thought it sufficient, by copying animal figures and borders bearing inscriptions and floral ornaments, to imitate similar designs upon the Saracenic weavings, which were valued so highly at that time. They would take a group of animals at random, surround it with secondary ornamental work, and add to this examples of their own style of ornament. Thus we see animals and plants mingled together with fantastic forms; cartouches, crowns, castles, fences, fluttering ribbons, and so forth.

We are often able to distinguish, by characteristic marks, copies of Sarcenic subjects which have not been understood. For instance, an Oriental can easily see whether the Arabian letters were woven by Saracenic weavers, or in the Italian factories by weavers who were ignorant of the language of the Saracens. The symmetrical arrangement of the patterns is often the reason why the Arabian inscriptions on the Italian stuffs are made to run to the edge of the pattern where in the repeat they occur again, but reversed.

The compositions of the patterns of this time are very varied, and it is difficult by description only to give a sufficient idea of those splendid textile designs. In the further development of textile design, the slender and graceful tendrils were converted into knotty branches forming a pointed oval, in the middle of which was placed a group of animals in the Saracenic style.

The pomegranate, the characteristic ornament of the fifteenth century, is made to sprout from one of the angles formed by the contact of the branches. At first the pomegranate is small, and takes a subordinate position, the animal figures being predominant, but later on the size of the pomegranate is increased, and that of the animals diminished more and more.

Description of Special Plates.

SUGGESTIVE FURNISHING SCHEME FOR A DINING-ROOM.

By Henry Pringuer.

RECENT developments in fashionable house furnishing being largely of the "fitment" description, we offer in special plate form a suggestive and simple scheme for the treatment of a small middle-class dining-room on comparatively inexpensive fitment lines. The idea as-indicated consists of an interrupted moulding which is carried round the wall space at the height of about 5ft. 6in. This arrangement affords an opportunity for the introduction of a series of bracketed shelves which crown the wall moulding where it rises at intervals above the ordinary level. The sideboard appointments exhibit a novel departure from the regulation order of middle-class dining-room cabinet work. They are marked by a rational simplicity of form and detail which, for a small residence, is far preferable to an excessive display of structural and ornamental woodwork. A simple oblong wall mirror with a shelf arrangement above takes the place of the ordinary cumbersome sideboard back, the latter of which is not always distinguished for structural stability of purpose. The dimensions of the sideboard proper are thus brought within compact limits, which permit of its being easily moved about during the cleansing operations of broom and duster. The pierced panels and backboard of the centre shelf of the upper part form an effective and economic means of enrichment. The general build and style of the article is essentially utilitarian in character, every provision being made for useful service in the interests of the dining-room. The curtain in the rear of the centre shelf would form a pretty background relief to the cut-through ornamental detail of the latter. The wall spaces provided for the situation of pictures on either side of the sideboard, in conjunction with the whole of the appointments, suggest a uniform scheme of interior decoration which would involve little more expense than the ordinary dado, filling, and frieze class of treatment commonly employed. The furnishing aspect thus given to the wall space is of a more orderly and desirable description than the profusely indiscriminate and irregular order of picture hanging which we come across from time to time in the ordinary domestic interior. There is certainly room for the introduction of a little more variety in the mural decoration in the apartments of the average order of middle-class residence.

ORIGINAL DRAWING-ROOM CABINET WORK.

The latest phase of drawing-room cabinet work indicates a more decided tendency than ever in the direction of extreme Frenchified extravagance of structural form and ornamental detail. This is certainly a pity when we have more than enough of excellent material of English origin and growth from which to draw inspiration for the furnishing needs of to-day. Thousands of pounds are from time to time expended by the authorities of the State on the purchase of the best examples of cabinet work that can be obtained for the enrichment of our National Museums. These are, however, virtually ignored, public preference being given rather to fashionable meretricious showiness than true artistic merit and real beauty of design. It is almost time a change took place in favour of more classical refinement and greater purity of style. We might do worse than retrace our steps a little in that respect. The suggestion for a china cabinet which appears as one of our special plates shows an original rendering of English Renaissance lines in keeping with the light and fanciful furnishing requirements of the modern drawing-room. The novelty of the design lies principally in the retreating character of the centre part, and the inverted arrangement of the round-corner china cupboards which flank the same. The light half-spindle framing of the centre doors is suggestive as an original experiment in door panelling. The showcase pediment just above the centre recess forms an effective appointment both on account of its structural value and as a pleasing medium for *bric-à-brac* displays. The small chair in the foreground exhibits some originality of thought in the framework of the back; the spiral reeded piece of turning, in addition to its ornamental importance, affording a convenient grip to the hand, for transit from one place to another.

SMOKING-ROOM APPOINTMENTS.

By Henry Pringuer.

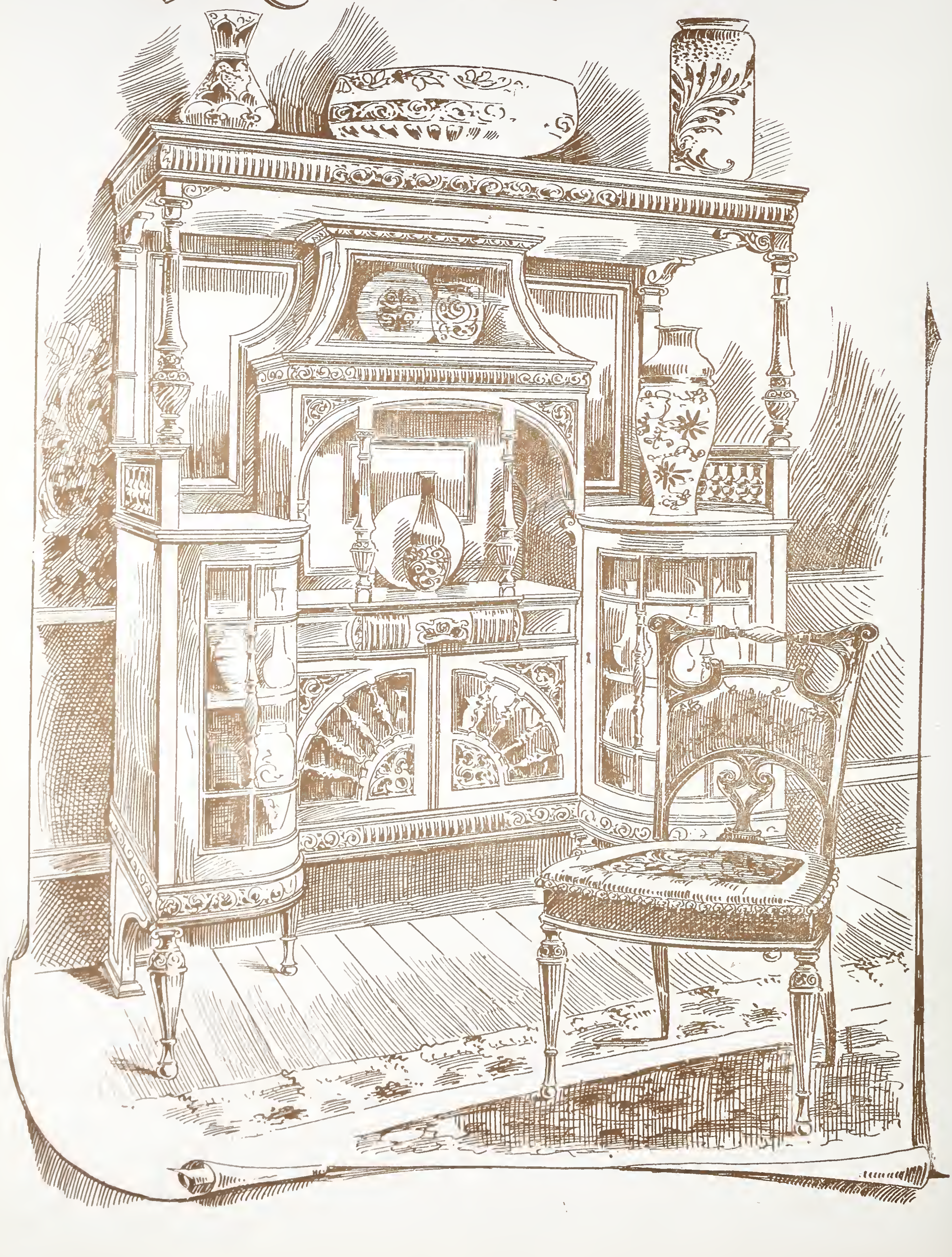
The near advent of wintry weather will doubtless bring with it a demand for furnishings suited to the requirements of indoor social intercourse and recreation. In view of such a contingency we publish herewith some original suggestions for a suite of furniture for the smoking-room. Ordinary types of upholstery constitute the basis of the settee and easy-chair forms. These are fitted with convenient shelf appointments for the comfort of the smoker and the handy situation of all the requisites associated with the enjoyment of the fragrant weed. The simple drapery which runs along the back of the settee helps to accentuate its importance from a decorative standpoint. The large tassels which hang from the back of the easy chair are in reality velvet bags for the reception of tobacco pouches and cigars. This idea forms an eminently useful and ornamental feature which might be applied to any chair of the divan class. The wall bracket just above the settee is fitted up beneath the shelf as a pipe rack, small brass holders being provided for the reception of the pipes. The woodwork shows a pretty and modern interpretation of Oriental detail, for an appropriate sphere of usefulness.

NEW DESIGNS FOR OVERMANTELS.

In the furnishing interests of the chimney breast we publish this month a few designs for overmantels of an original and marketable description. The example appearing on the left-hand top corner of the page shows an unusual introduction of the drapery element as a set-off to the decorative pottery accessories of the upper part. As drapery has been effectively and largely employed in the embellishment of the mantelboard, the is no reason why it should not be adopted at a higher level with equal or even greater reason and success. A very pretty result is possible on the lines suggested in this design, being quite distinct in character from the every-day style of thing. The companion overmantel on the same level is rather unusual in point of build and general arrangement. The pediment presents a novel alternative rendering to the broken order of thing in common repute. The division in the lower part into two mirror plates affords an excuse for the introduction in the intervening space of a small centre shelf and oval glass, the latter being surrounded by a pretty and simple setting of marquetry enrichment. The left-hand design at the bottom of the page represents a plain class of cabinet work well suited to the requirements of a small dining or morning-room, being somewhat more severely simple in line than those previously referred to. The last example to which we would direct attention is designed to correspond with furnishing accessories in the Oriental style. The shaping and spindle detail of the top gallery is original in conception and presents a very fanciful appearance. The value of the woodwork is greatly enhanced by the introduction of a framed or leather-paper background in the rear of the mirror shelf. The panels on either side of the centre plate are also backed up with the same decorative medium, which throws up the spindle work in effective and appropriate relief.

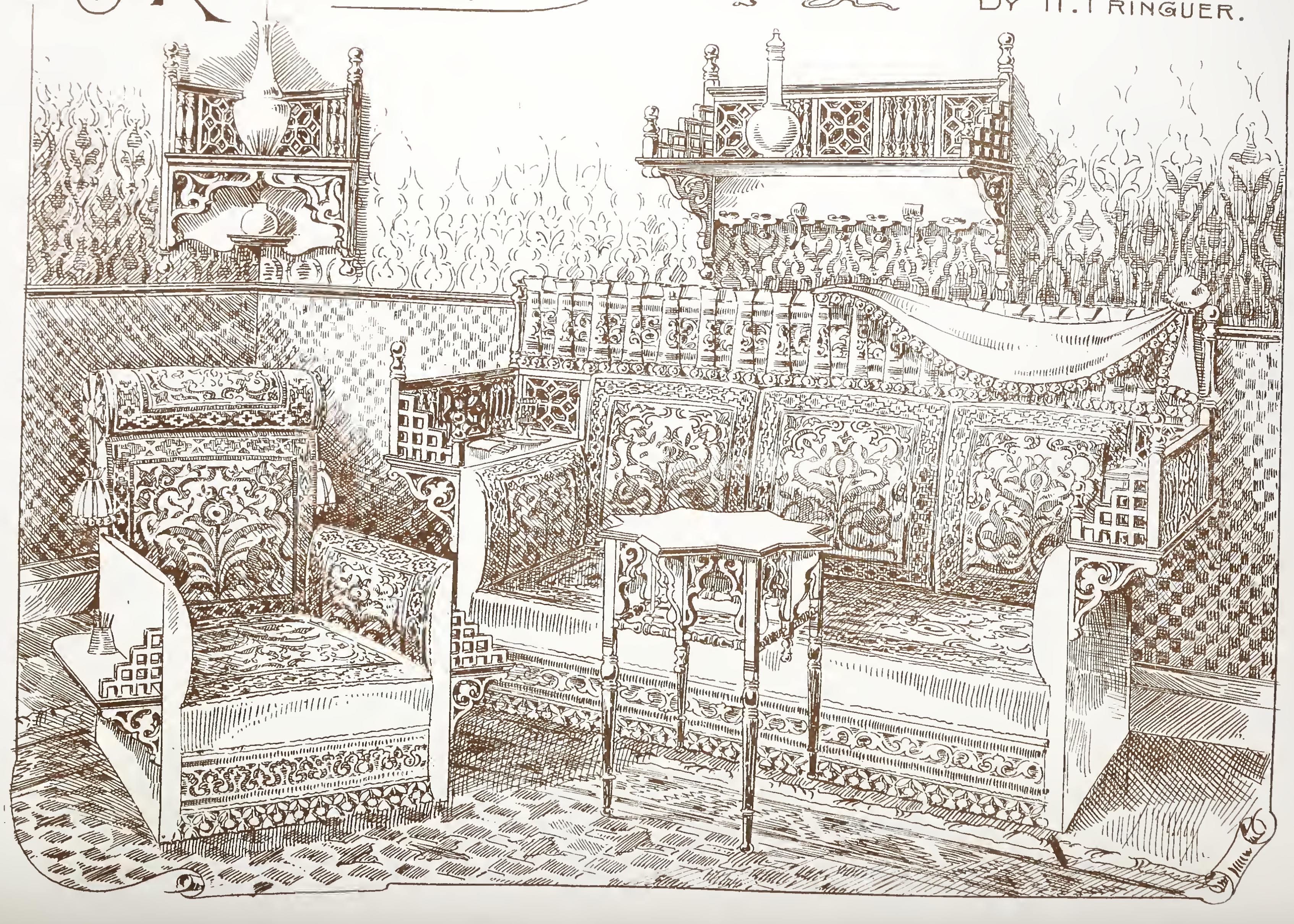
Christmas Cheer for Needy Cabinet Makers.—The eighth annual entertainment for the above object will take place at the City of London College, near Moorgate Street Station, on Monday evening, December 19th, 1892, when Mr. J. W. Benn, M.P., will lecture on "Pickings from *Punch*," illustrated by numerous instantaneous sketches, accompanied by vocal and instrumental music. The Right Hon. Lord Carrington will take the chair at eight o'clock. The entire proceeds of this entertainment will be dispensed, in coals and groceries, to needy cabinet makers. During the past seven years over £400 has been thus distributed. The admission will be one shilling, reserved seats two shillings, and tickets can be had of all the wholesale cabinet houses.

Original Drawing-Room Cabinet Work.



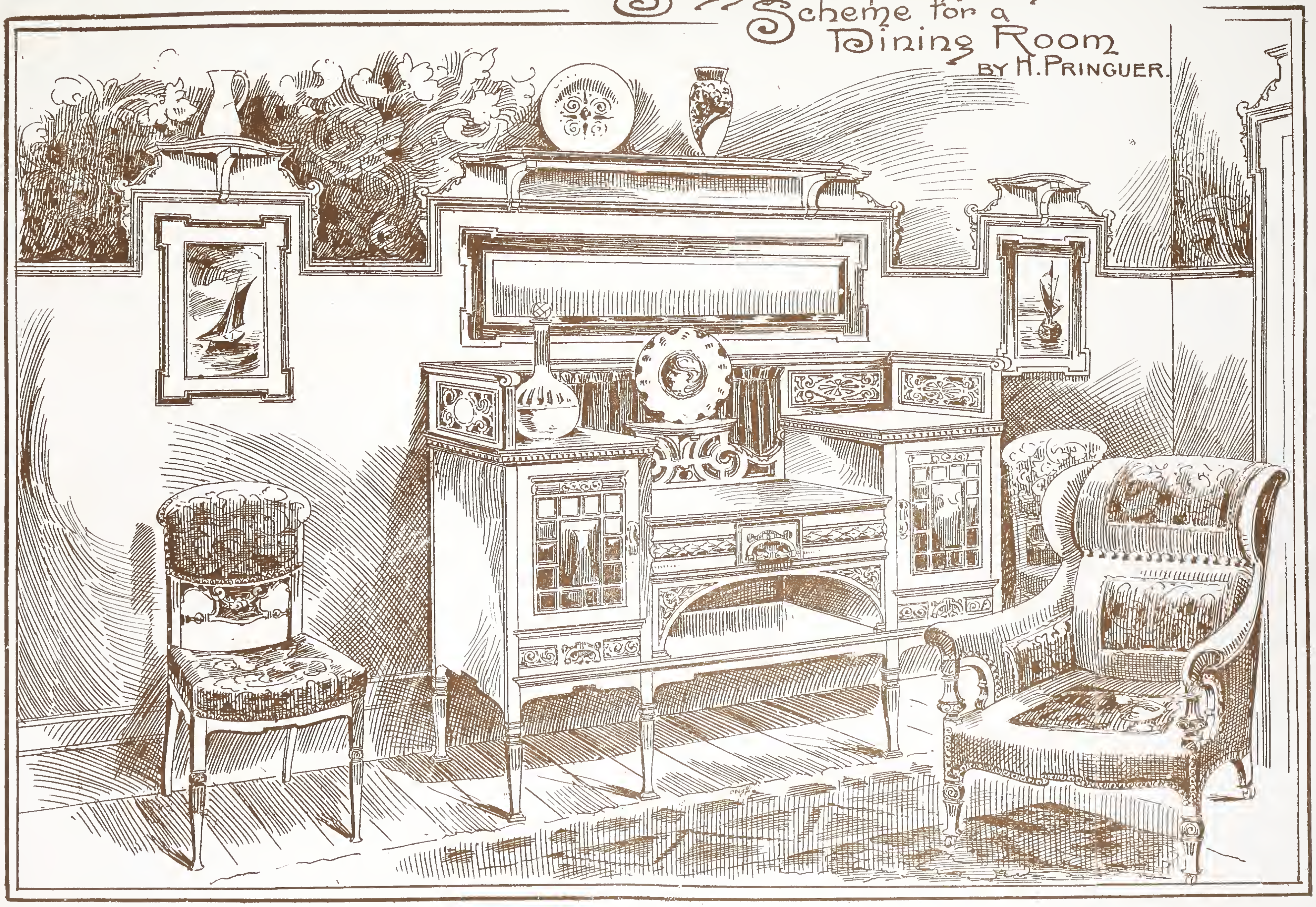
SMOKING ROOM APPOINTMENTS.

BY H. PRINGUER.

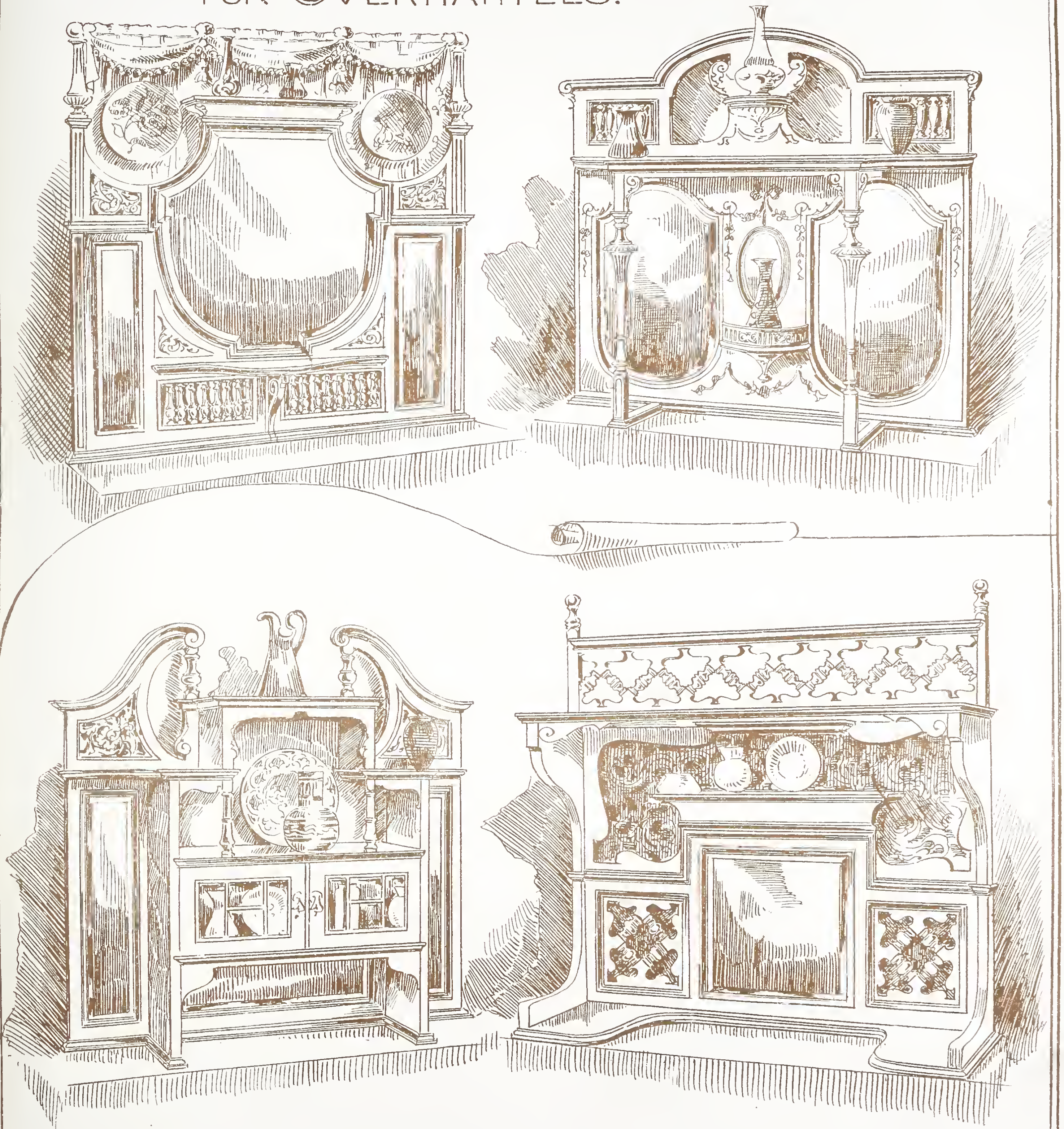


Suggestive Furnishing Scheme for a Dining Room

BY H. PRINGUER.

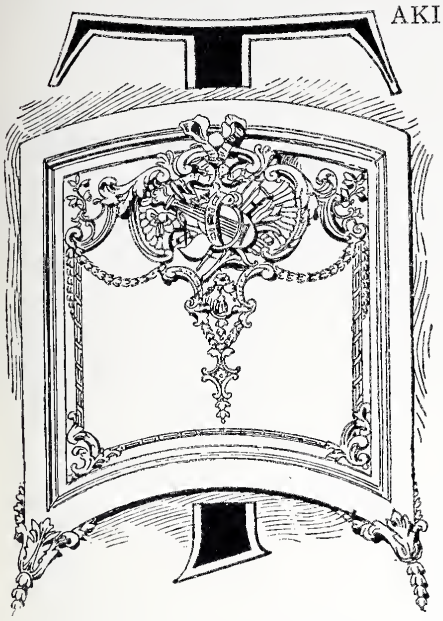


NEW DESIGNS FOR OVERMANTELS.



Round the Trade.

At Messrs. W. BAILEY & SONS'.



TAKING such a design book as that produced and issued by this firm some months ago, it would perhaps be supposed that many of the designs are only on paper, and may probably remain there. We were, however, interested, when looking through Messrs. Bailey's stock the other day, to see the many original ideas in that best of recent catalogues, realised in various woods and fabrics in their well-filled showrooms. It has always been characteristic of this firm to be first in any new departure, and it is extremely gratifying to observe the many things which they show which are out of "the common run."

Beginning with the hall, we discovered some pleasing changes in the stereotyped article, and, at the same time, some lines which are particularly astonishing as regards price. In the dining-room section the display at the present time is particularly strong. In sideboards the stock will be found to range from the modest little article, cheap, but always clean and sound, at a few pounds, to magnificent brown oak productions in the Italian style at from fifty to one hundred guineas. There are some remarkably effective sideboards in American walnut, rich in bold mouldings and turning, and telling carving, with plenty of timber about them, at prices which do not exceed those which are paid for the clumsy mahogany round-cornered sideboards of a decade since. The marvel is in some cases how so much solidity and effective display can be produced at the sums quoted. To match these goods Messrs. Bailey and Sons have some well-timbered and vigorously-carved dining-room suites—just the sort of thing to suit those parts of the country where customers believe in the solid and decorative.

In the upholstery of these goods it is needless to say that this firm is quite to the fore, seeing that they have made that branch a special study for many years. We were astonished to note a creditable suite in morocco in the Italian style which could be turned out for a sum considerably less than twenty pounds. Club chairs, saddlebag chairs, and easy chairs of all kinds are amongst the most attractive items in the upholstery department; and both as regards line, perfect stuffing, and absolute ease, Messrs. Bailey & Sons' goods in this section need not fear comparison.

In dining-tables the rich variety of legs on view shows that desire for change and artistic feeling which is always to be found at 102, Curtain Road.

In the drawing-room section we found an extremely pleasing selection of cabinets, rising from the commonplace productions suited for the cottage to the most beautiful articles embellished with ivory, brass, and coloured inlay. The very latest phases of the style which is now the fashion are to be found among these goods, and it goes without saying that suites and chairs of all kinds are there to accord with the more imposing pieces. The rich variety of shapes, and the great regard paid to sound construction of the frames will at once appeal to any practical visitor who inspects these goods.

The overmantel and looking-glass departments of Messrs. Bailey & Sons' has for long held a foremost position, and, while they still cater for the cottage, they have on view richly inlaid productions in rosewood, satinwood, Chippendale mahogany, and other materials, worthy of a position in any mansion. It would astonish some of our forefathers to learn that an American walnut overmantel with bevelled plates and sundry shelves could now be purchased for less than a sovereign. What a contrast to the hideous gilt mirrors with the art cabbage leaf on top which used to take the place of these goods!

Now that the French styles are so much in vogue we must not omit to mention that both in the matter of mirrors and furniture generally this firm specially deals with the leading Parisian modes. Some pretty things in Louis Quinze and Louis Seize are at the present time to be seen.

In the furnishing of the bedroom the cheap lines are not only in evidence, as they must be in these competitive times, but some beautiful and artistic combinations of wood in 6ft. 6in. and 7ft. suites are deserving of notice.

It is, of course, difficult to make the merit of these things understood without ample illustration, and we are, therefore, compelled once more to refer to that admirable book "Fashionable Furniture," which Messrs. Bailey & Sons place at the disposal of *bonâ-fide* trade buyers. Our passing purpose is merely to direct attention to this wholesale furnishing store, which for range of quality will prove of exceptional service to any trade buyer. He may rest assured that in this establishment he will find what are called "bread-and-cheese" goods, and those at the least possible price, but he may also be certain that other productions possessing considerable artistic and useful qualities will repay him for the trouble of a visit.

At Messrs. FRANKENBERG & Co.'s.

There are many branches of the furnishing trade which give ample scope for the decorative artist to exercise his ingenuity in the manufacture of elegant designs; but perhaps the most unpromising department, at the first blush, is that connected with bedding. One is more apt to let the element of comfort enter the mind in this connection than that of either beauty or design or richness of material. However unpromising this branch of the upholsterers' business may appear, it has been abundantly proved that the ornamental side does admit of treatment, and, carefully handled, can be made to assume a very high position in the decorative departments of our trade. We have had occasion, once or twice, to call attention to "lines" of this description, and at the moment our purpose is to record the results of a call we have recently made at Messrs. Frankenberg & Co.'s showrooms at 12, Newgate Street, E.C.

This firm make a speciality of down quilts, and we have no hesitation in saying that in this department they take rank among the best of our makers of this class of goods. One make of quilt which struck our fancy particularly, was made, so far as the casing is concerned, in zanella cloth; this cloth having all the lustre of silk, and being manufactured in any shade or colour, while at the same time possessing warmth and durability which will compare very favourably with the latter article, and has, of course, the additional advantage of being considerably cheaper. The great difficulty, we are informed, in connection with the sale of these goods is that they must be seen to be appreciated; and it is impossible to illustrate them in a satisfactory manner, the blending of colours and the work put into them being beyond the power of the photographer to reproduce. Messrs. Frankenberg's factories at Hanover are working full time on these goods notwithstanding, and it is an indisputable fact that they only require to be placed on show to command a ready sale. Another line of the same class is in quilts covered with printed satteen, the patterns and styles on show in this department being extremely varied. The borders of all these quilts are made in a double cloth with lace edging, but owing to the novel way of joining the two sides of this frilling, no stitches are allowed to appear. There is also on view a large assortment of wadded quilts, full size, from a few shillings upwards, in all the newest designs and colourings. Cushions covered in plain and brocaded silk, as well as other material, form another feature in which this firm is particularly strong.

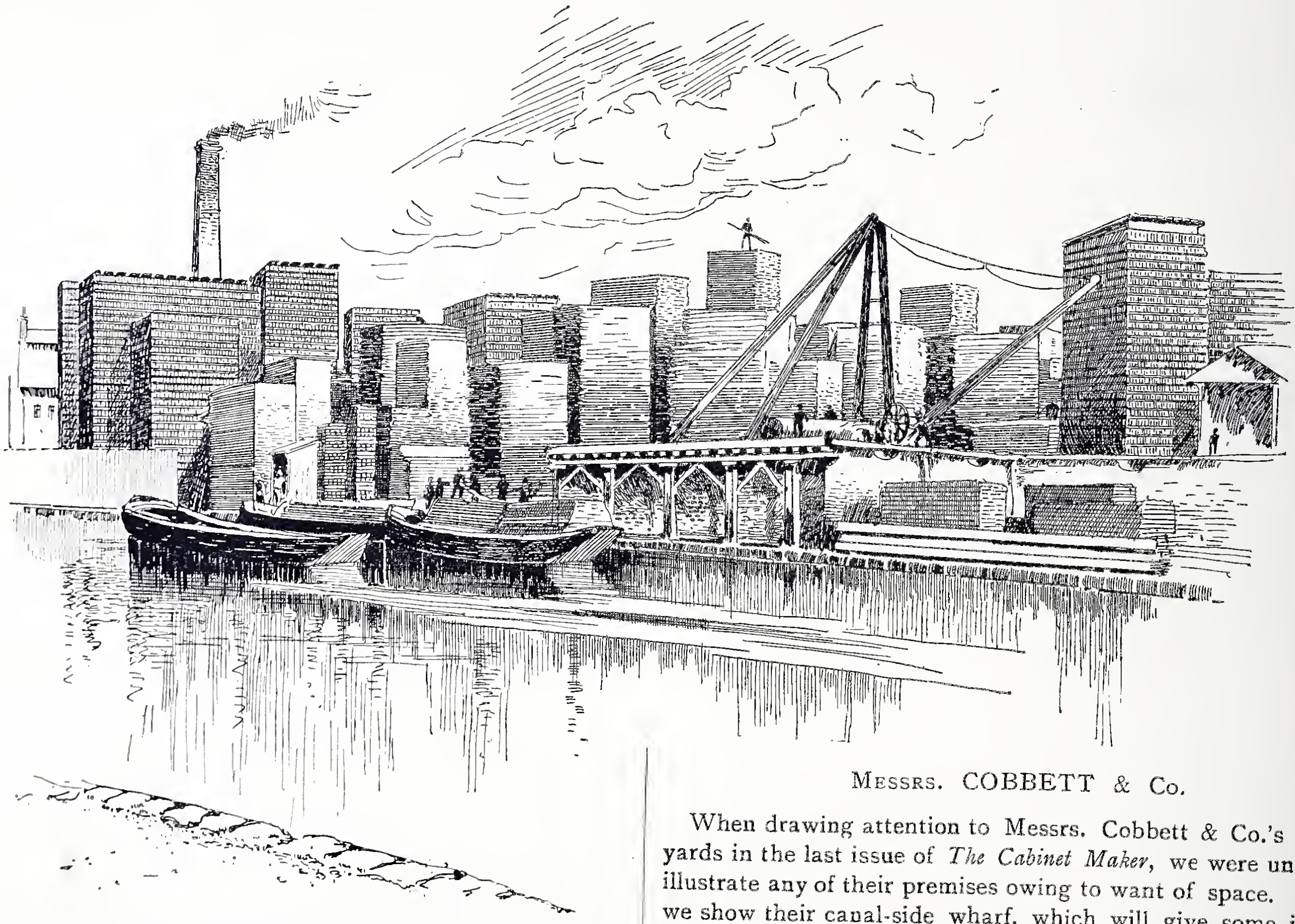
At the present time of the year, with Christmas not so far a-head, it is usual for business people to be on the look-out for good saleable articles which will come in for present-making purposes, and with this in view Messrs. Frankenberg & Co. are bringing out some new patterns of their well-known patent tea-cosies. For the benefit of those of our readers who have not seen this article we may be allowed to describe it. The idea is that an ordinary cosy, by continual handling, becomes loose in shape and dirty in appearance; to obviate these disadvantages a steel frame, so constructed that the upper ends project from the top of the cosy and form a handle, is made the ground-work upon which the cosy itself is built up; by clasping the hand round the handle the lower part of the cosy is opened to a sufficient width to admit of its being passed over a tea-pot, then, by releasing the handle, the springs immediately close on the pot and form as perfectly sound a heat retainer as could be desired. The parts of the spring that are seen are well chased and polished, and, added to the designs of the draping of the cosy, form altogether a very natty and useful ornament for the tea-table.

Leaving this department, and looking through the factories at Holywell Lane, Shoreditch, we found a very good selection of woven-wire, chain, and wire-and-chain mattresses, all well made and reasonable in the matter of price. Folding bedstead-chairs, bedsteads, and the like, are also to be seen in great variety. A department devoted to wicker chairs has been recently added; and, altogether, we consider that Messrs. Frankenberg's establishment is thoroughly well worth a visit.

At Messrs. T. SAGAR & Co.'s.

This firm informs us that although general trade is somewhat quiet, they are very busy with their patent Four-Cutter Planing and Moulding Machines, the patented features of which have met with much approval from those parties who have the machines in operation. They anticipate having a good sale as soon as the machines become a little more widely known.

They are just completing one to take 14in. × 6in. for a timber yard; one 12in. × 5in. for a wagon works; and another 12in. × 5in. for a moulding mill. A call of inspection to their establishment (Canal Works, Halifax) will be well worth while.



Messrs. COBBETT & Co.

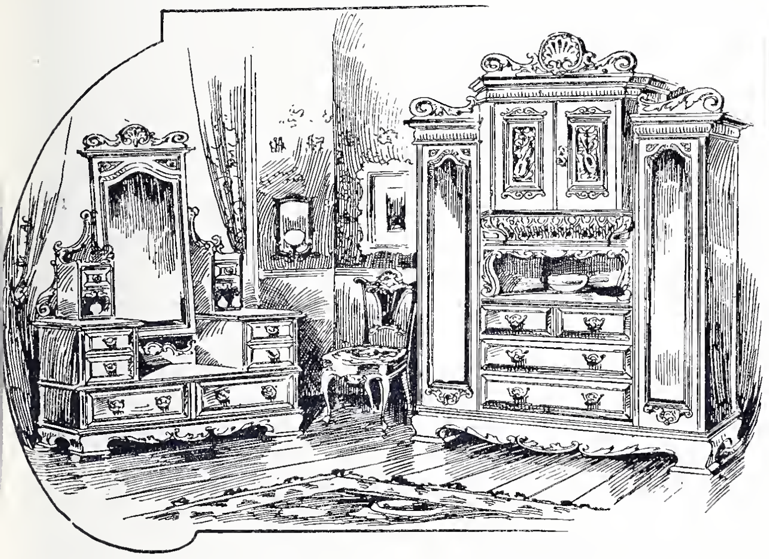
When drawing attention to Messrs. Cobbett & Co.'s timber yards in the last issue of *The Cabinet Maker*, we were unable to illustrate any of their premises owing to want of space. Above we show their canal-side wharf, which will give some idea of the extent of the business carried on by this firm. Messrs. Cobbett & Co. pride themselves on their ability to supply really high-class timber of all kinds at the lowest saleroom prices, and considering the facilities they possess for doing a large business this is not surprising. A reference to our advertisements, page 72, will show what they are doing in the way of special lines.

Falet, Walker & Co.—This firm is now showing their new designs in upholstered wicker chairs, and novelties in screens, paper baskets, and fancy goods in plush and tapestry, suitable for the Christmas season. Their showrooms are at 20, Worship Street, London, E.C.

American Whitewood.—Canadian lumbermen are much alarmed over the heavy imports into Canada of "whitewood" from the United States, and fear that this article will prove a serious competitor to Canadian pine-timber. They have petitioned the Government to impose a tariff of 2 dols. per 1000 feet upon the importation.

THE GREENOCK CABINET MAKING COMPANY.

It is unnecessary for us to inform our readers that some of the most solid and sensible and tasteful things in the trade hail from the north of the Tweed. Our hardy Scottish cabinet and chair makers seem to have an exceptional knack for wood-working which is not to be found in all parts of the three kingdoms. These qualities will be apparent to anyone visiting the works of the above growing company. It is but two years ago since they began business, but, under the direction of Mr. J. A. Clarke, the progress which has been made may be described as phenomenal. Any practical man who passes through the workshops will be pleased to see the considerable variety and excellence of the various examples of artistic and inexpensive goods which there abound. Most of the chairs and pieces ot cabinet work which are on view are models of their class, and they range from simple solid specimens of home and ship furniture to high-class productions in the prevailing styles. Whether the customer desires a buffet or chair of the Stuart period, the easier lines of Chippendale, the sturdy German as from Nuremberg, or the fashionable Louis Quinze, Louis Seize, and Empire styles, they are all found creditably represented. But these manufacturers are not content to follow in the wake of others. They have been applying with singular success a peculiar chaste style which we have often recommended as very applicable to quiet and solid furniture. We refer to the Greek style, and when dining-room, drawing-room, bedroom, house and ship fitments in this mode are inspected, the verdict, we are sure, will be that these manufacturers have struck out in a direction in which they certainly deserve to succeed.



A Suite by The Greenock Cabinet Making Company.

A mere description, of course, fails to convey any sort of idea of such goods, and so we are glad to draw attention to the fact that this company have arranged a large selection of their inexpensive and leading productions at 65, Hatton Garden, E.C., where Mr. W. L. Walker, their able representative, is in attendance to wait upon buyers from the South generally and London in particular. This passing notice is merely to direct attention to that store, and also to the fact that these cabinet makers are at present preparing a high-class illustrated catalogue with list of prices which will be very useful in informing the trade of the class of goods produced by them at Greenock. From what we have seen of it, it consists of inexpensive as well as high-class designs, and just the character to suit an artistic middle-class trade. Indeed, some of the items are particularly cheap. In these days, when wholesale and retail get so mixed, it is necessary to draw attention to the fact that the Greenock Cabinet Making Company is strictly wholesale and only supplies business houses.

At Messrs. B. NORTH & SONS'.

Anyone desiring to see the remarkable development which has taken place in the chair and cabinet-making industry of Wycombe has only to spend an hour, as we did last week, in the handsome showrooms of the above firm at 42, City Road. In reviewing such a stock it is interesting to inquire for some of the old patterns in order to observe how the new and better forms have grown out of them, and how they have been enriched with all those modern luxuries of fabric and inlay which were not so rigorously demanded in the last generation. While finding wood, cane, and rush-seated chairs of the good old patterns, and at prices which should make foreign competition impossible, we were specially attracted by the shapely, indeed beautiful, forms which are now to be had in these goods.

Under the tasteful management of such designers as Messrs. North, the kitchen chair has found its way into the study and dining-room, and is no disgrace to either. The easy lines and careful consideration for the contour of our sensitive bodies are marked features in most of these inexpensive and useful creations.

Messrs. North have wisely determined upon the revival of those sturdy carved oak goods in which our Jacobean ancestors delighted, and it would be difficult to find anything more lasting or suitable for a quaint house than these black oak chairs and settees. All the furniture required to match, from the hall-stand to the sideboard, is undertaken by this firm. The true spirit of the original style is preserved, and the carving might well pass for three centuries old, although there is no attempt at what is called a modern-antique effect.

In the dining-room section we need not refer to those thoroughly sound and cheap lines in upholstered goods, leathers, moquettes, saddlebags, velvets, for which these manufacturers have a well-deserved reputation. We were struck with some new designs in mahogany, oak, and walnut of a particularly massive kind of an Italian character. They are especially made for, and will exactly meet the demand in certain parts of the country for a sturdy, effective dining-room suite. In stamped moroccos, pig-skins and saddlebag materials some of these new patterns are sure to command a ready sale.

Among recent revivals of old forms, none has been more comforting than the return to the grandfather's chair. Of these, Messrs. North have a unique range of patterns. In the production of lighter suites for breakfast and morning-room and study purposes, these tasteful producers have been very happy. Several suites in moquette, pin-stuffed, show the vast improvements upon the clumsy and lumpy goods which used to be bought for such purposes years since.

The drawing-room goods on show will probably strike the artistic observer as most distinguished for originality of design and perfect finish. When one contrasts the straight lines of this period on Sheraton or Louis Seize models, or others framed for the now popular and easy flowing lines of Louis Quinze or Chippendale, nothing but admiration will ensue. Messrs. North have created a new and modified Chippendale, which will be welcome in rooms where the square and somewhat clumsy originals would have to be excluded, and we are not surprised to hear that these quaint and pretty goods are having a considerable run.

In the large variety of fancy arm and occasional chairs which now crowd out the market, we noticed in these showrooms some of the most deservedly popular patterns. Years ago it was considered quite contrary to custom for a chair maker to attempt the production of cabinet goods, but it is a long time since Messrs. North saw the necessity of making up "carcase work" to match their own frames, and so we find they have some beautiful inlaid cabinets, escritoires, and other woodwork expressly designed to keep company with the various suites.

As this firm was to the fore with charming versions of the Anglo-Moorish style, so they are now cultivating the latest phases of French and old English thought, and any buyer who desires to be posted up as to what is going on both as regards pattern and price, should not omit to call at 42, City Road; or at the extensive works at West Wycombe, where some hundreds of men are employed.

THE ORIGINAL AUSTRIAN BENTWOOD FURNITURE COMPANY,

85, Great Eastern Street, London, E.C.

We are pleased to find that Mr. J. L. Lee, of the Original Austrian Bentwood Furniture Company, is back in London, after a lengthy visit to the factories.

He has made good use of his time, and, utilising his rare experience of the English market, has produced some new and very saleable designs in bentwood goods, which are now being offered at prices showing dealers a very fair profit, and which should command a ready sale. Mr. Lee has also brought over some specimens of Austrian-made goods, one or two of which are decidedly unique. We noticed a table with extending frame, which, when open, forms a capital card table, with adjustable candlesticks and ash-trays at each of the four corners, in addition to the usual sunk trays for counters. When closed, by means of a sliding panel, it forms a backgammon, draught, and chess board. In addition it has a hidden drawer, which contains all the necessary dice, dice boxes, men, and counters required for these various games; moreover, it has a box of dominoes, and one or two cabalistic-looking arrangements for games which, as we do not understand them, we will simply say that their names are more adapted to sporting columns. Of all the many "Combinations" we have seen this is certainly one of the best; and as, when closed, it has the additional charm of making a very elegant writing or side table, it is certainly well worth the attention of buyers. A very prettily-finished enclosed washstand and dressing-table is also on show, suited to anyone wishing to furnish a "bed-sitting" room. This is a really serviceable piece of furniture. Orders have already been sent for a consignment of this article, and it is doubtful if the supply will equal the demand.

There is also on view a very elegant specimen of a cabinet in the Renaissance style, the carving and general get-up of which are decidedly choice. A couple of hall chairs, with well-carved heads at the backs, so arranged that the carving does not interfere with the comfort of the sitter, and one or two other articles of this class make up an attractive and useful selection. The firm should receive sufficient encouragement in these novelty-seeking times to induce them to continue in their endeavours to introduce the latest things of the Continent to this country

Of all the various inventors of new designs for house furnishing and decorating, there are few—taken as a class —who have done more than the workers in bamboo in bringing pretty and saleable articles on to the market. This firm, recognising the growing demand for such classes of goods, has added a department specially devoted to this branch, and is endeavouring, by giving every encouragement to designers, to foster and improve an already established trade.

They have on view some very nice things in flower-stands with china bowls, fitted complete; hall stands, folding tables, spring seats, and, in fact, a capital general assortment of these and kindred goods, and all "up to date."

In addition to the new book of designs of various sorts which we recently noticed, the firm is now issuing sheets representing still newer goods; and those of our readers who are unable to call at 85, Great Eastern Street, should certainly write to Mr. J. L. Lee for a copy.

At Messrs. SCHULTZ & Co.'s.

Of all the trades (if it is allowable to call this a trade) connected with house furnishing, or, more correctly speaking, house decorating, there is not one which, from the historian's point of view, is more interesting than that which deals with arms and armour, and it is a singular fact that interesting as it is, and possessing as it does so many facilities for adaptation to almost any style of interior architecture, it is entirely ignored by many of our best firms. It, indeed, receives no recognition at the hands of those firms who cater for houses somewhat below the style of a baronial hall. And yet what can give a greater appearance of substantiality to an entrance hall than a trophy of swords and shields, and, if room permits, what more effective corner-piece than a suit of armour?

House furnishers come across many strange beings in the course of their business, and some have pedigrees which extend back a very long way, but, unfortunately, family heirlooms are often missing. Among such there may have been some antique battle-axe, some well-worn claymore, or a rapier on which the blood of many foes had left its stain; unhappily, these cannot be replaced, but the next best thing that can be done is to afford the customer a chance of buying a replica.

We have recently had the pleasure of inspecting the showrooms of Messrs. Schultz & Co., of 20, Lawrence Lane, E.C., who have on view some very fine specimens of armour of various periods. One suit of the period of Henry VIII., made in hammered steel throughout, struck us as particularly good. Perhaps the best line for ordinary trading purposes is the less expensive one of arms, of which this firm has a very fine selection, both of originals and replicas. We noticed a fine specimen of the Henry VII. halberd, with the long pointed spear-head, which was considered such a vast improvement on the shorter spear of the earlier reigns, also a halberd (Henry VIII.), supposed, doubtless, to be an improvement on the former one, but which is only so from an ornamental point of view. A pole-axe of Elizabeth's time (which, by the way, must have been far more trouble to the wielder than to his opponent), beautifully designed and made in fine steel, with long ash stem laced with silk braid, and many other interesting articles of the same kind. In addition we observed two-handed swords, rapiers, daggers, and all the etceteras belonging to a good museum of antiquities of this class. We suggest to our readers that a visit to the showrooms of Messrs. Schultz & Co. will be at the least very interesting, and we venture to hope distinctly remunerative.

At Messrs. G. W. SCOTT & SONS'.

The enterprising firm whose name heads this notice are again to the fore with new seasonable goods. The prolific manner in which these people turn out new designs of every conceivable article in the way of ornamental furniture is phenomenal. A few months ago we were noticing summer garden-chairs and travelling gear for those fortunate folks who travel, and travel easily. Now we are called upon to notice some few things more adapted for "home-keeping youths," and we may say that a very "homely wit" will be able to see the advantages offered. For instance, there is a music stool and cabinet combined, the seat of which can be raised or lowered to suit any player. The sides of this article are so constructed that by lifting a catch they can be let down to an angle of twenty degrees; then are discovered nattily arranged compartments for pieces of music. Altogether this is a very convenient and compact arrangement for any room where space is limited.

A particularly unique writing-table is also on view which has an under-leaf arranged to rest at any angle required by a small folding framework, adjustable to any requirement in the way of comfort. Cabinets and screens are also there in endless variety.

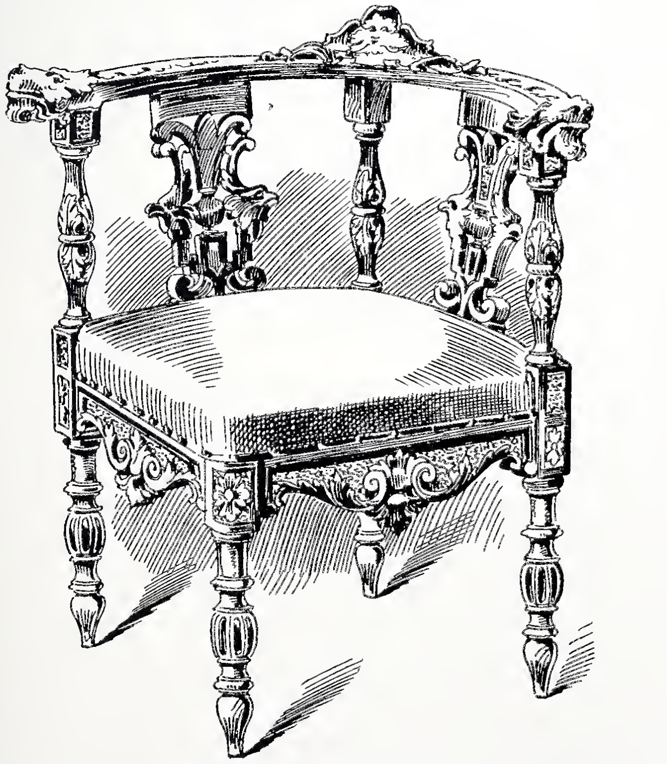
Messrs. Scott & Sons are past-masters in the art of constructing wicker chairs, either for outdoor or indoor use, and just now are introducing some of the cosiest-looking articles of this description which it is possible to imagine. We are informed that a small supplemental sheet of designs of these chairs will be issued in the early days of the present month, and a postcard to 144, Charing Cross Road, W., will bring one to those of our readers who are unable to call.

MESSRS. TRIER & Co.'s DISPLAY.

We recently had the pleasure of paying a visit to the showrooms of Messrs. Trier & Co., of 30, Gray's Inn Road, London. and were agreeably surprised to observe an entirely new departure of this enterprising firm. The great demand for French furniture is sure to bring a corresponding inquiry for screens and girandoles, without which a Louis Quinze or Louis Seize room is really never complete.

Messrs. Trier & Co., anticipating the run on these articles, have made special arrangements to bring before the trade a variety of designs which are really charming, and which must satisfy the greatest connoisseur of this class of goods.

The screens, as well as mirrors, are being made in carved wood only (not composition), either in gilt, mahogany, walnut, or enamel; and with regard to mirrors, special attention is being paid to the reproduction of Chippendales, which like the French are sure to have their turn. On another page we illustrate two capital designs of screens and mirrors, but to get an idea of what Messrs. Trier & Co. are really doing, it will be necessary to pay a visit to their showrooms.



We also illustrate an Italian corner chair. There is nothing novel in the design, but the leading feature about it is that Messrs. Trier & Co. can produce this and other Italian goods in oak, which so far has never been accomplished. The make is far superior to the ordinary run of Italian goods, and the price not any higher.

We have spoken before of another speciality—the reproduction of carved oak furniture from Continental museums. So successful have they been in this line that fresh replicas are constantly being added to their stock, and great care is taken that only choice pieces are reproduced.

There cannot be two opinions about the show of Messrs. Trier and Co.—that it is interesting in the highest degree, and that this firm does not spare either trouble or expense to supply this market with new ideas, which is, after all, the great demand of our times.

MESSRS. SPOONER & CO., PLYMOUTH.

We are always pleased to record any success on the part of our provincial friends, and on paying a visit to the West Country recently we were struck with the great improvements made by Messrs. Spooner & Co., Plymouth, in their new cabinet department, especially in the interior fittings, which are now very conveniently arranged. The outside square, so to speak, of the principal floor is divided off by a cleverly designed Moresque screen which runs round the whole space and is intersected at regular intervals by partitions, thus forming a series of rooms which are daintily furnished in various prevailing styles. This plan has the great advantage of enabling customers to see the goods "en suite" at a glance, and is frequently the means of effecting a sale which might otherwise be missed. Messrs. Spooner & Co. conducted us through the entire range of their handsome showrooms, and we were pleased to notice that the establishment was well stocked with a fine selection of furniture of all descriptions. We were informed that Messrs. Spooner & Co. have just completed the renovation and refurnishing of the residence of G. F. Bullen, Esq., of Pound, Yelverton, who is the happy possessor of some rare and valuable specimens of furniture of the Chippendale period. It is pleasing to note that Mr. Bullen, as a mark of his appreciation of the care and attention bestowed by the firm upon the work entrusted to them, presented the manager of the cabinet department, Mr. T. Sydenham, with a handsome silver goblet engraved with suitable inscription.

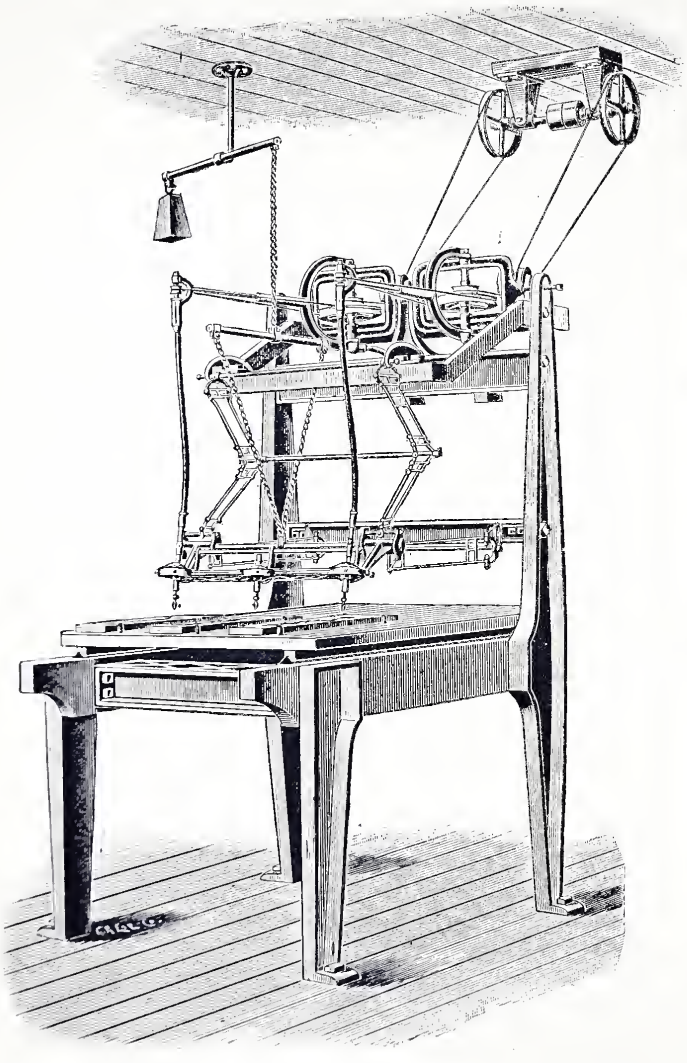
Novelties and New Inventions.

THE SEAMAN CARVING MACHINE.

HAVING in our last issue given a brief notice of the machines manufactured by the Milwaukee Carving Company, we have now the pleasure of placing before our readers a further illustrated notice of these remarkably perfect iron hands. They are to be seen in full operation at the showrooms of the Seaman Carving Machine Company, at 88 and 90, Tabernacle Street, Finsbury. It will be for the manufacturer who desires to add to his plant one of these necessary adjuncts to compare this machine with other sin the market. It is claimed for it that it is the only machine made that the model from which a replica is desired can lie on the so table in front of the manipulator, enabling him at all times to see what he is doing. The manner in which the cutters are worked reminds one very forcibly of the marvellous instrument by which the dentist is enabled to cut away at our teeth. Through similar flexible tubes the transmission of power is effected, and the cutter can be made to undercut in any angle up to forty five degrees without special adjustment.

The Seaman Machine is capable of taking a large and deep cut, and cutters can be used ranging from those of pin-point fineness to $\frac{3}{4}$in. We had an opportunity of seeing the machine executing some most delicate work on the flat, and with equal facility all the fine work involved in the carving of a wooden statuette. A four-cutter machine is made to manipulate four panels, each ten inches wide, at one and the same time, two 20in. wide by moving two of the tools, and one piece 3ft. 4in. wide by a similar adjustment. Thus the operator is enabled to deal with equal facility with a small chair top or a large sideboard panel. As to the length of the work there is no limit.

In the matter of quality it may be well to state that all the bearings of the Seaman machine are made of journal brass, even to the loose pulley on counter-shaft. These journals being all movable can be re-set after a number of years' use, and thus the machine can be made as good as new. Being lightly constructed in order to do delicate work as well as heavy, the hand-pieces or chucks which hold the tools are manufactured by a machine watch company. These chucks have movable bearings which are similar to those found on a lathe which is employed for jewel cutting for watches. We mention this to show the care which has been exercised in those portions of the machine which are subject to wear. It is furnished with counter-shaft belts and all the extras necessary to start at once. The manufacturer would simply have to find the belt from the counter-shaft to the line-shaft.



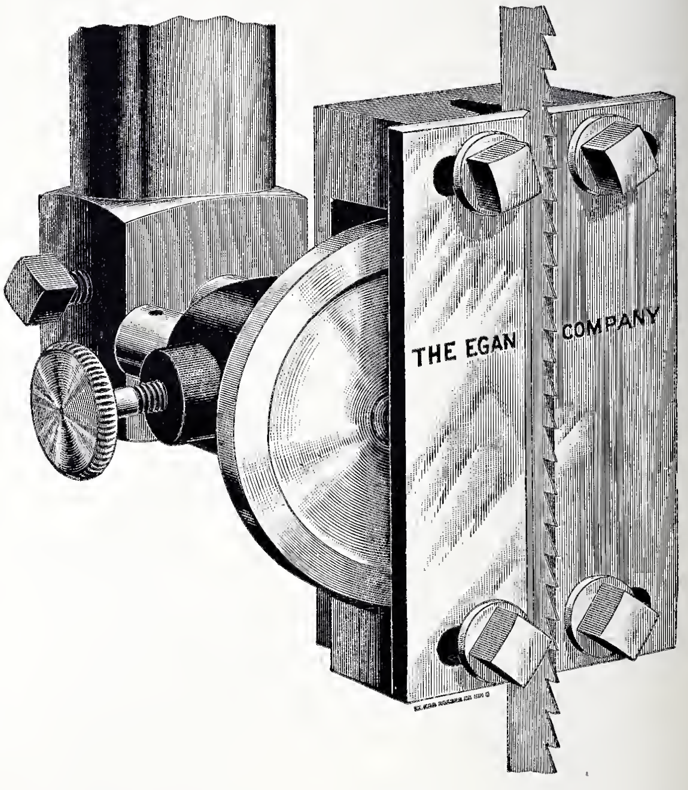
The Two-Cutter Machine.

The excellences of such a machine as this can only be gauged by personal inspection and comparison. Our duty is to keep manufacturers informed as to all that is likely to assist and benefit them, and we have confidence in saying, first, that no woodworker having any sort of business should be without a carving machine; and secondly, that all buyers of such should remember to inspect the "Seaman" at 88 and 90, Tabernacle Street, Finsbury.

We are here only able to illustrate the two-cutter machine, but a reference to page 79 in our advertisements will show an engraving of the four-cutter machine.

SPECIAL IMPROVED BAND SAW GUIDE.

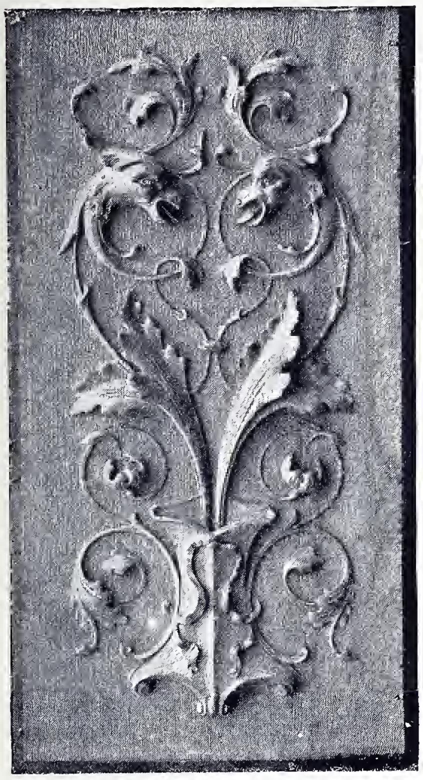
One of the most useful machines in wood-working establishments is the band-saw, and the betterment of it has always been the aim of the Egan Company. It can be said of this enterprising concern that owing to their efforts this indispensable tool is a marvel of perfection in simplicity of parts and wonderful efficiency. A late improvement can be added to the best advantage, so that now the blade in use can be depended on to last until absolutely worn out. We display herewith a novelty in the way of a new band-saw guide which has the merit of originality in that the band-saw becomes a more reliable machine, and a source of pleasure in operating it, and which we describe as follows:—The roller is made of hardened steel, and perfectly true to size and shape, and is attached to a spindle of the same material, running in a close-fitting sleeve, and so arranged that all bearings are easilly oiled and secure from escape. The frame holding the side guides is adjustable to and fro for the various widths of blades by means of the thumb-screw, as seen in the cut. The back of the saw blade has a very long bearing across the face of the roller, thus providing for the least amount of friction, and spreading it over the largest surface possible, which thereby prevents the crystallisation that causes the breakage of saws through heat and friction. The side guides are extra long and of hardened steel, supporting the sides of the saw blade in the most approved manner, and which results in an improved action of the saw in many ways, especially with respect to breakage and twisting, or running. These side guides are adjustable sidewise with a wrench, and are movable to the blade or from it, as desired, to suit the various widths of saws, so that at all times the saw blade is held rigid the full width and close to the teeth of the same. Devised as it was especially for their own



band-saw machine, it has been determined to offer it to the general trade, so that any one having a band-saw machine of any make can apply it.

Any further information can be had by addressing the makers, The Egan Company, 173 to 193, West Front Street, Cincinnati, U.S.A.

MOORE'S UNIVERSAL CARVING MACHINE.



We have frequently drawn attention to the merits of this clever machine, and now are able to state that a special showroom for the display of the machine at work has been secured near Mr. Ratcliff's Art Cabinet Works, 219, Old Street, E.C., and will be opened in a few days. The "Moore" is patented in this country (No. 9319 of 1888, and No. 3281 of 1891), and patented in the United States of America, Canada, France, Germany, Austria, Belguim, the Colonies, and elsewhere.

The above panel represents cutting precisely as carved by these machines, two of which can be carved simultaneously by the double, and four by the four cutter, at an average cost of a one-tenth to one-twentieth, of hand labour. The more elaborate the carving the greater the saving. These machines are used by the largest furniture manufacturers, chair makers, ship builders, and art carvers in the United Kingdom, and it is claimed for them that they are the only carving machines that are being worked and managed efficiently by youths. They are so simply constructed that there is nothing to get out of order, and are fitted throughout with conical gun-metal bearings, and with all the latest improvements, so that any piece of timber can be carved, regardless of the size or thickness, and without having to re-adjust the machines. Intending purchasers will do well to see these machines at work. The present London office is 93, Finsbury Pavement, E.C., and the working showroom will be as mentioned above. We can speak from personal observation as to the clean and satisfactory results obtained by the Moore Universal Carving Machine.

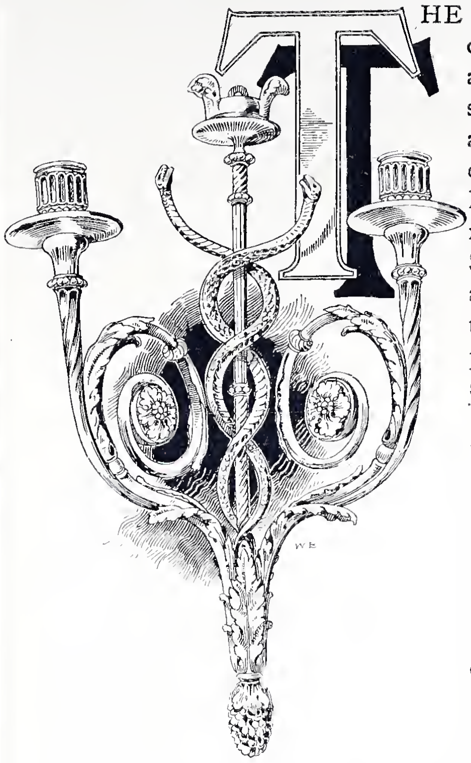
New Publication.—We have received a copy of a new special organ called *The Hotel*, very handsomely printed and illustrated. This journal is bright and interesting, and as it is devoted to the interests of hotels, clubs, and restaurants, we expect that it will be warmly supported by the men "of that ilk." The hotel trade is to be complimented upon their possessing a high-class organ like *The Hotel*, which they may well feel proud of.

Art Pottery.—We are informed by the *Brighton Herald* that it is about to publish a series of articles from the pen of an expert, descriptive of the Willett collection of pottery in the Brighton Public Museum. This collection, one of the largest and most curious belonging to a private owner in England, includes many rare examples of the inscribed pottery in which a former generation of Englishmen found a vent for expressing their patriotic and domestic sentiments or for celebrating national rejoicings and victories.

Trade Biographies.

THE JUBILEE OF Mr. JOSEPH WILLIAM FROUD.

(Messrs. Benham & Froud, Limited.)



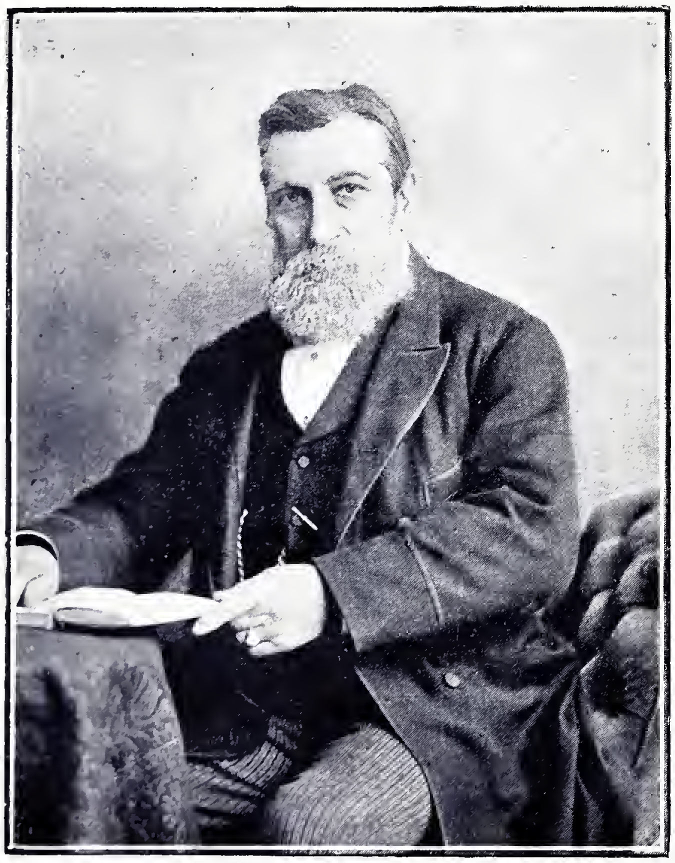
THE jubilee of Mr. Froud's connection with the above business was scarcely likely to be allowed to pass without due recognition at the hands of those connected with the Chandos Street Metal Works; and so, as a sequel to the dinner which took place about a month since, at the Crystal Palace, a celebration of the event has been recently held at Cloot's Restaurant, Victoria Street, S.W. The spacious saloon was filled to its utmost limits, many of the past employés and friends, as well as a number of those now engaged in the works, being present. Mr. Laws, who acted as honorary secretary to the testimonial fund, took the opportunity of giving an outline of its origin and the committee's proceedings; after which Mr. Herbert Benham, speaking in eulogistic terms of his late father's appreciation of Mr. Froud's co-operation, requested his acceptance of the gifts, consisting of a silver centrepiece for flowers and fruit, a "very easy" chair, and an address, beautifully illuminated, the design and execution being the voluntary work of Mr. Thomas Cond. The presents were then formally handed to the recipient by one of the oldest braziers in the works; and Mr. Froud, who was considerably affected—for the greater part of the proceedings came as a surprise to him—made a suitable reply, and this interesting part of the evening terminated with the hearty singing, by all present, of "Auld Lang Syne." A capital smoking concert followed, the programme being well sustained throughout with excellent spirit.

A few details of the history of this old-established firm will, we feel sure, be interesting to many of our readers.

The claims of art have of late years so persistently asserted themselves in the commercial world that wise is the firm which has paid due attention thereto. Anyone who has carefully studied the progress in taste displayed by some of our leading manufacturers and artificers in metal and wood cannot but be highly gratified with the rapid strides which have been made in the right direction within the last twenty years, and to the firm in question, now known as Benham & Froud, Limited, may be unhesitatingly accorded a place in the very forefront of those manufacturers who can claim that their productions are really things of beauty, and, consequently, joys for ever.

In tracing this concern to its foundation we have to go back into the last century, in fact, to the year 1785, when we find that the business was started by a Mr. Kepp, who was succeeded by his two sons Richard and Edward. For some time the business was of a very limited nature, and yet it could boast of having taken in hand some memorable orders, among which may be mentioned the ball and cross which now surmount the dome of St. Paul's (about three hundred and seventy feet above the street level). It showed business sagacity on the part of the firm to adopt this as their trade mark; and to-day it is the honoured brand of their goods. There have been prophets in this century, as well as in the olden times, and among them Mother Shipton makes some claim to attention. It is a matter of history that she once said that the ball and cross of St. Paul's, the weather-cock of Bow Church, and the grasshopper on the Royal Exchange should all meet at one place. Strange to say all this became true, for all these three interesting landmarks have passed through the Chandos Works, although not at one and the same time.

The firm in its earlier days undertook some important orders for solid and heavy work, as well as in the more artistic and ornamental branches of its business; and so we find that the coverings at the West-India Dock Sheds, and also those of the British Museum, were made and erected by them. We understand that one man alone was engaged for twenty-eight years upon the latter interesting contract.



Mr. Joseph William Froud (of Messrs. Benham & Froud, Limited).

In 1850 the business passed into the hands of Mr. Augustus Benham and Joseph William Froud, the name of the old firm being still retained. The style, however, by which it is known to-day was soon after substituted.

The exhibition of 1851, as many of our readers will remember, gave an immense impetus to most of our manufacturing industries; and so, looking over records of that period, we find that Messrs. Benham & Froud were well represented, receiving the highest award possible, viz., a bronze medal. The firm also exhibited in the Exhibition of 1862, and have had displays in all the exhibitions of importance ever since. At Melbourne, in 1889, as indicated by us then, they received a gold medal for excellence of workmanship and design; and at Adelaide a silver medal, and at the Crystal Palace Electrical Exhibition this year a silver medal for fittings, which was also the highest possible award. They may be considered as pioneers in the manufacture of artistic iron and brass and metal-work. There is no great distance from the outside to the inside of a cathedral or church, and so it is not to be wondered at that they should not rest content with manufacturing outside landmarks. It is no mere figure of speech to say that to-day no firm caters with more taste, skill, or success for the ecclesiastical requirements of the interiors of our churches. And so many of the most admired specimens of brass and iron work in the churches throughout our country have emanated from the Chandos Metal Works.

In 1874 the premises were destroyed by fire, and although the firm suffered much inconvenience they were equal to the occasion, and secured several places in the neighbourhood, in which they carried on their business. The present extensive buildings were soon after reared, and the business has gone on increasing year by year ever since.

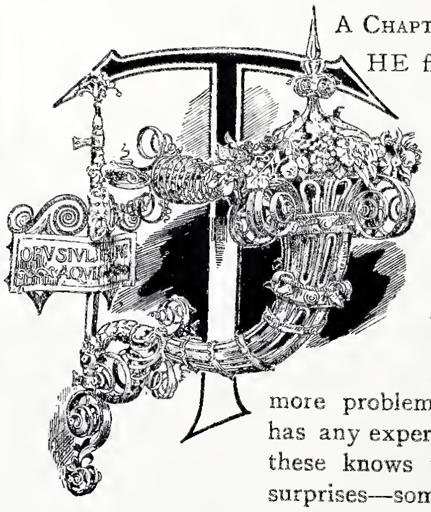
At the death of Mr. Benham, which took place in 1884, the business was, for family reasons, converted into a private limited company, and Mr. Froud then partially retired from active management owing to indifferent health. Mr. Herbert A. Benham, the son of Mr. Augustus Benham, and Mr. W. Hopkins Tomson, were appointed managing directors. Mr. Froud still retains his seat on the board of directors; and Mr. R. W. Laws, another of the directors, takes a most active part in the management of the huge establishment, and is ever on the alert to produce original manufactures which have the two-fold merit of durability and excellence of design. Many of the specialities now on show at Chandos Street owe their birth to this gentleman.

From time to time these pages have catalogued the various goods turned out by the firm, and only recently we took the opportunity of mentioning a few items of special interest to our readers. We wish the firm continued prosperity.

* The Workman's Corner. *

HOW TO CHEAPEN MAHOGANY.

A Chapter for Chair Makers.



THE final cost of mahogany—and it is this final cost which chiefly concerns the manufacturer—can only be accurately known when it is cut into the final shapes or pieces required. In the case of logs, as compared with planks of mahogany, the real or final cost is still more problematical. Every one who has any experience in the cutting up of these knows that they contain many surprises—sometimes agreeable, 'tis true, but more often otherwise. Rot or the worm has eaten them, shakes are perhaps uncommonly bad, or "blacks" and other stains are numerous. These are Nature's depreciations, and to a certain extent are expected as being inevitable. There is, however, a depreciation of quite another kind which is by no means unusual, although, as we shall proceed to show, it is very largely preventable. It is that kind of depreciation which results from ill-considered or bad cutting. It has been computed that half the wood grown finds its way to the fire, never having fulfilled any useful purpose. Every one will admit that it must be worth while, especially in respect of expensive woods, to reduce the proportion of waste, whatever it may be, to the lowest practicable limits, and so, in effect, to reduce the cost of the wood used. It is no small thing in competitive times like these to have it in one's power to materially reduce below the computed estimate the actual cost of the raw material used in the production of any article. It is easy to recall certain things in the furniture trade which are largely used, all of which are of an unyielding character in respect of cost. Plate-glass, horse-hair, morocco and other coverings, carpets, curtains, for example; a given quantity of any of these means a certain definite and easily ascertainable cost in which the element of flexibility can scarcely be said to enter. In respect to mahogany, however, the actual cost in two chairs of any given design may vary 50 or 100 per cent.; or in other words, one of the two chairs may cost for wood half as much, or twice as much again, as the other. And probably this result has been brought about simply by a difference in the cutting up of the wood. When, some years ago, a method was discovered by which sawdust could be converted into something very like the original wood, great expectations were raised, and the discovery was accounted very important. How to make less sawdust—not to mention firewood—and at the same time to obtain a greater quantity of useful wood, must be accounted a still more valuable method. Chair manufacturers have not to-day too many golden opportunities—what manufacturers have?—and cannot afford, when there is one, to throw it away. To begin with, don't despise small and crooked stuff—chair-makers' wood, as it is called. Are not the required pieces or shapes small? And are they not also crooked? Chair manufacturers are not now engaged on the charming (?) Early English with its straight lines and miles of spindles. Indeed, no shape seems now to be accounted too extravagant. Then why, it may be asked, despise a crooked log? The answer will probably be that they are not amenable to the circular saw, and therefore involve considerable waste in planking up. Precisely: then let the log go straight to the band saw and don't plank it up at all. Here is a great gain at once. Only think of the waste inseparable from circular or pit sawing! the useless slabs and piles of coarse sawdust! every time a log goes through the circular it comes off some $\frac{3}{16}$in. less in width. If it goes through six or eight times, a substantial plank is gone in sawdust. Why plank up? The cabinet maker and others require planks; they form a portion of every piece of work they turn out. But with the chair maker the case is entirely different: he never uses a plank in this sense, he cuts it up.

When a log is taken straight to the band saw it is, for economic reasons, of the first importance that it should be in the hands of a practical man conversant with trade requirements generally, and those of his employers in particular. It may be remarked, by the way, that all cutting should be under the guidance of such a man. The extra payment over the desk would be easily recouped—perhaps many times over—in factories using a large quantity of stuff. Such a man will soon arrive at some definite conclusions respecting the possibilities of the log before him. He will probably first test it for colour, grain texture, and soundness, by cutting right across each end two or three times, thus traversing each ring of the tree; and then proceed to ascertain the length and width, and to take special note of peculiarities of shape. As a result, he may determine upon some such division as is shown in Fig. 1. He will not, however, do more at present than mark off the various lengths, and even these he regards as subject to alterations. It is necessary that the log should be cross-cut for the better handling on the saw bench. And cross-cutting enables him to verify or correct, as the case may be, his "diagnosis" of the log. He may first cut off one of the 2ft. 10in. lengths. When this is done he may think the figure and colour too good for back feet, for which the length was intended, and so instead he decides on two lengths of tops. Or, on the other hand, the centre may be too disagreeable for back feet or tops, or any other parts having a considerable sweep. In such a case two lengths of front feet may be decided on. Let us see (Fig. 2) how this will be effected. It will be seen that by this method the entire centre is cut out without involving any preventable or serious loss of sound wood. Indeed, the shaky centre may be further cut up for seat mouldings, baluster strips, lining pieces, or spindles. So that in this case there is absolutely no waste at all of sound wood. The entire length of the log may be cross-cut, receive a further examination—the work of a moment—and be dealt with in a similar manner.

Suppose, however, that the wood proving suitable, the back feet and tops are cut as shown in Fig. 1, we shall get back feet as shown in Fig. 3, and tops as in Fig. 4. Now we come upon another and further advantage arising from the method of cutting up the log which we are now advocating. Every one must have seen 2in. planks used to obtain back feet requiring a substance of no more, perhaps, than 1¾in. Here is a definite amount of waste, which moreover has to be added on to the amount of waste—sawdust—which resulted in the process of planking. This twofold waste is avoided, and not only this but a further sawing is effected by the possibility of marking shaped back feet one in the other (see Fig. 5). In the case of tops there is the same advantage, and even a still greater advantage, from the circumstance that they are characterised by a great deal more shaping. Fig. 6 shows the "orthodox" top, and the waste which results from the method of marking involved by it. Fig. 7 shows how nearly the whole of this waste is obviated. Of course the log centre has to be reckoned with; no method of cutting up can escape that. One thing, however, has to be noticed, and from the economic view a very important thing, and that is that in the plank the shake is a much greater loss to the chair manufacturer than it is under the system which avoids the planking. This will readily be seen by a reference to Figs. 8 and 3. Fig 8 shows a plank length of back feet with a shake down the middle. To avoid this shake means a loss of 1½ or 2 back feet. Fig. 3 shows a back foot length as it comes from the log on the band-sawyer's bench. In this case also the shake runs down the middle,—sometimes it may, owing to the sweep, be for only a few inches half way from each end; or from the same cause for a few inches each end; but suppose it runs the entire length, observe that the shake or centre runs in a tolerably straight line, and that the *back feet do the same*. Under

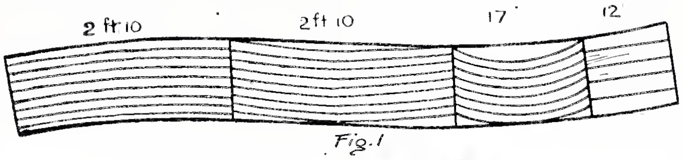


Fig. 1

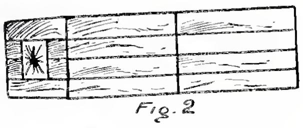


Fig. 2

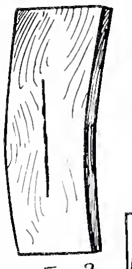


Fig. 3

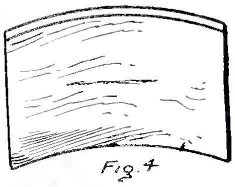


Fig. 4

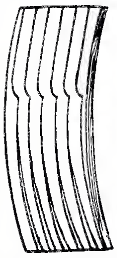


Fig. 5

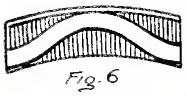


Fig. 6

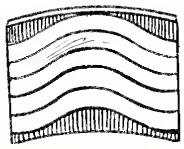


Fig. 7

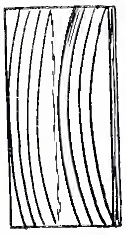


Fig. 8

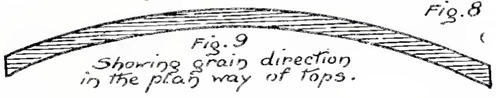


Fig. 9
Showing grain direction in the plan way of tops.

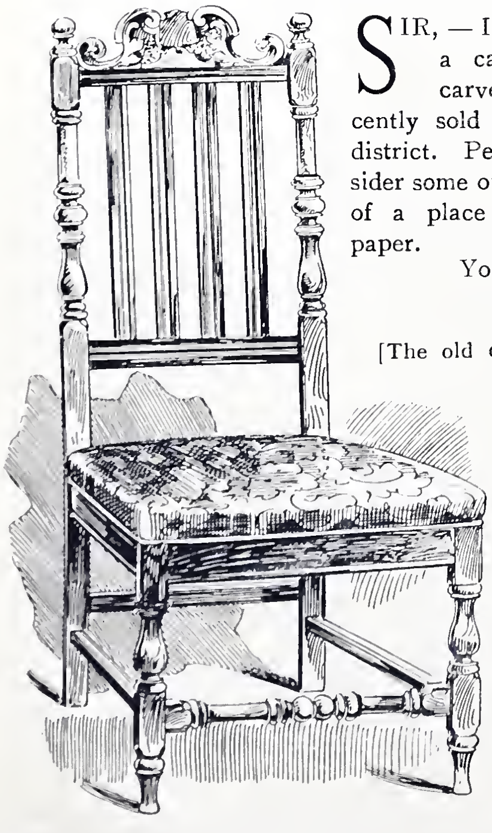
the planking system the *straight* centre is encountered by the *curved* line of the back feet. With the worst of centres, under the other system, it is only neceesary to work from each edge, and no sound wood, as in the other case, will be sacrificed. There will be found in practice to be many other advantages in the direction of economy, but perhaps sufficient has been shown to induce those to give the plan a trial who as yet have never done so.

Some will doutless inquire what about the proper seasoning of the wood in the event of cutting straight from the log? The answer is, There is a greatly increased advantage. Cut into sweeps, the pores of the wood run a straight course to be measured by inches, from one or two inches up to eight or ten inches; see Fig. 9, in which the straight lines are intended to represent the pores of the wood. In the case of a plank the pores run the entire length—eight, ten, or twelve feet perhaps. It is not suggested that the only escape for sap is longitudinal, or at the point where the continuity of the pores is broken; this, however, must be an important outlet. Then there is the question of thickness; and here we come upon an additional advantage which may best be illustrated, or sufficiently illustrated, by reference to the case of a top. The substance of this may be—face to back—say one inch. Cut straight from the log this inch is the substance of wood to be dried. Under the planking system, planks three or four inches thick are stacked for drying previous to being used for tops; accordingly the drying process takes three or four times as long. Many splads or stays do not exceed a substance of more than half an inch. When these are cut straight from the log the drying process is a very brief one. Almost the only valid excuse for planking is the special requirements of odd jobs.

Our Letter Box.

[To the Editor of "The Cabinet Maker & Art Furnisher."]

8, Cambridge Street, Accrington.



Sir, — I send you herewith a catalogue of antique carved oak furniture recently sold by auction in this district. Perhaps you may consider some of the sketches worthy of a place in your valuable paper.

Yours, &c.

J. PILKINGTON.

[The old chair which we have selected from Mr. Pilkington's catalogue is not a very pretentious or unusual specimen, but it is not the less worthy of illustration. As a type of dining-room chair, it is a question whether we have improved on this excellent model. For construction it could not be improved, and for giving good support to the shoulders of the user it is all that could be desired. Many Victorian dining-room chairs, if placed beside this, would suffer by comparison.—Ed. C. M. & A. F.]

Commercial Intelligence.

[Specially contributed to this journal by the Furnishers' and Decorators' Society, Chiswell House, Finsbury Pavement, London, E.C.]

Re **Ward, J. & Son, Globe Cabinet Works, 102 and 104, Mostyn Street, Llandudno, Cabinet Makers and Upholsterers.**—The trustee under a deed of assignment in this matter, Mr. J. W. Webb, of the Furnishers' and Decorators' Society, is now about declaring a substantial first dividend. It will be remembered that at the meeting of creditors the debtors submitted an offer of 5s. in the £, which was ultimately raised to 6s. 8d. The premises and stock of this firm were sold by Mr. G. Felton, auctioneer, of Llandudno, a few weeks since; the premises alone fetched £2625.

Re **Gorman, Edward, Dock Street, Newport, Mon., Furniture Dealer.**—At the meeting of creditors held in this matter the debtor offered 7s. 6d. in the £, payable 3s. in three months, 2s. in six months, and 2s. 6d. in nine months, the last instalment secured, and also to execute a deed of assignment. The total liabilities amount to £741 5s. 11d. (trade creditors £444 5s. 11d.), and the assets after deducting preferential claims £35) amount to £474. The following are the principal trade creditors:—

Kean & Scott	Birmingham	£156	4	0
Whitfield, Jas. ... ... Whitfield, S. B. & Co....	,, ...	50	15	2
Dixon, A. W.	,, ...	28	14	11
Hoyland & Smith ...	,, ...	9	18	3
Price, Edward	Wellington	24	6	6
Morrison & Austin ...	London	36	14	5
Buck, Edward	,, ...	6	14	6
Original Bentwood Co.	,, ...	9	0	0
Phillips & Co.	Newport	21	10	0
Trigg, —...	,, ...	14	13	8
Taylor & Gait	,, ...	12	0	0

Re **Rawlance, William, & Co., Winchester, Furniture Dealers.**—At the meeting of creditors held in London, with Mr. H. E. Binstead (Furnishers' and Decorators' Society) in the chair, the trustee under the deed, Mr. H. S. Frampton, agreed to guarantee a composition of 10s. in the £, to be paid on 21st December next. Below are the names of some of the trade creditors:—

Avons, J....	Trowbridge	£22	8	7
Blood, F. & Co.... ...	Birmingham	39	11	6
Borsley, S. & Co. ...	London	12	12	6
Birmingham Hardware Co.	Birmingham	16	17	6
Frampton, H. W., Exors. of,	Winchester	35	8	4
Hutchings & Co. ...	,, ...	48	0	0
Methven & Son... ...	Kirkcaldy	10	1	11
Noel, D.	London	11	4	6
O'Neill, W.	,, ...	13	19	0
Phillips & Son	Birmingham	17	9	6
Pountney & Co. ...	Bristol	23	14	6
Pewtress & Co.	London	13	16	8
Britannia Rubber & Kamptulicon Co.,	London...	19	17	9
White, A. W. & Co. ...	Winchester	10	19	1
Davis, S. & Co.	London	2	17	0
Walker & Co.	Trowbridge	11	0	8
Todman & Son	London	2	17	5
Trice & Chapman ...	,, ...	3	5	11
Ladbury & Co.... ...	,, ...	6	12	0

Re **Morris, David, 250, Pentonville Road, N., Furniture Dealer.**—The debtor, at the meeting of creditors herein, stated that he had sold the Pentonville business for £220, which money, with the exception of £25, he had entirely expended, principally in paying debts for cash advanced, due to his relatives. An offer of 1s. in the £ was made, but the creditors were not prepared to accept this, and ultimately the meeting was adjourned for a week. At this subsequent meeting, however, it was stated that the offer could not be improved, and it now only remains to be settled in what manner the debtor is to find his way into the Bankruptcy Court. He has been asked to file his own petition, but has declined to do so. Some creditors are joining together for the purpose. We append list of principal creditors:—

Esher Linoleum Co. ...	London	£7	4	1
Hawkes, O. C.	,, ...	17	0	0
Hines, Stroud & Co. ...	,, ...	19	0	0
Gordon & Co.	,, ...	20	0	0
Barry, Ostlere, J. & Co.	,, ...	13	8	7
Shelly & Co.	,, ...	9	1	9
Humphries, A. V. ...	,, ...	6	8	5
OriginalAustrianBentwoodCo.	,, ...	4	2	4
Headley & Chapman ...	,, ...	10	11	6
Davis, H.	Birmingham	17	0	0
Ellis Bros.	High Wycombe ...	12	0	0
Helliwell & Co.	Dudley	4	0	0
Kay, Waine & Co. ...	London	13	0	0
Powell, Abraham ...	,, ...	16	0	0

Re **Fox & Jacobs, 69, Wigmore Street, and 77, Marylebone Lane, W., Furniture Dealers.**—At the meeting held in this matter the Official Receiver stated in the course of his remarks that the leases of the premises contained a clause making them voidable in case of bankruptcy, so that no value is likely to come to the estate from them. The premises have been closed, and arrangements are being made to sell the stock by auction, as the business is not a paying one. The gross liabilities amount to £1157 1s. 9d., and assets £869 6s. 9d. Below we give a list of the trade creditors:—

Genin, F. T.	Paris	£78	0	0
Goslett & Co.	London	24	17	6
Halkyard, Hyde ...	Oldham	12	11	3
Harris, Moss	London	48	10	0
Clark, E. & H.	,, ...	11	19	10
Dawney, W. A. & Co. ...	,, ...	41	19	0
Harris, Samuel	,, ...	25	0	0
Holliday, J. & Son ...	,, ...	24	0	0

Re **Cousins, B. H., deceased, late of Swansea, General Dealer.**—In this matter in was resolved to accept a composition of 5s. in the £, at six, twelve, and eighteen months, secured by a deed of assignment. The statement shows liabilities £482, and assets £120 (consisting of stock £109, fixtures £19, and furniture £38). The widow is said to be in great distress, and general sympathy with her was expressed. The following are the principal creditors:—

Norie & Wilson ...	London	£109	0	0
McLucas & Co. ...	Llanelly	63	0	0
Jenkins, Phillip	Swansea	43	0	0
Taylor, J. & H.	Birmingham	4	0	0
Levi & Co.	London	31	0	0

Re **Peasegood, Robert, Weymouth, Furniture Dealer.**—With reference to the composition arrangement made by this debtor in September, 1891, and the deed of assignment he executed for the protection of the estate, he now finds himself utterly unable to meet the third instalment, which fell due the 9th of September. Under these circumstances the remaining available assets will at once be realised and distributed, about 1s. 6d. or 2s. in the £ being anticipated, in addition to the composition already distributed.

Re **Knowles, J. Z., New Cross Road, Furniture Dealer.**—At the direction of a meeting of creditors, this debtor has executed a deed of assignment to Mr. Webb, of the Furnishers' and Decorators' Society. The liabilities are about £500, and assets, after deducting preferential claims (£77), £86. Among the principal creditors are:—

Davis & Co.	Birmingham	£28	15	6
Bonfils & Monneret ...	Paris	30	7	6
Rubery, A.	London	24	0	0
Child, J. J.	,, ...	32	11	9
Esher Linoleum Co. ...	,, ...	25	8	6
Pinch Bros.	,, ...	19	11	6
North & Sons	Wycombe	34	0	0
Sandwell, —	London	16	5	0
Schupisser & Sons ...	,, ...	13	0	0
Carlhian & Beaumetz ...	,, ...	11	7	0
Norman, J. T.	,, ...	10	0	0
Smart & Parker ...	Birmingham	12	13	6

Re **Baxter, M. P., Cheapside, Auctioneer.**—The first meeting in bankruptcy was held in this matter on the 28th October. No statement had been filed, and the bankrupt is stated to have no available assets. We shall be glad to hear from any creditor interested who can furnish any information as to the debtor, before the public examination, which is fixed for 24th November.

TRADE·REPORTS ·AND·PATENTS·

THE following list has been compiled expressly for THE CABINET MAKER AND ART FURNISHER, by Messrs. G. F. REDFERN & Co., Patent Agents, 4, South Street, Finsbury, London, E.C., and at Paris and Brussels.

APPLICATIONS FOR LETTERS PATENT.

Beds, 16,401, C. Driver, for "Improvements in lounge or couch beds." Dated September 13th, 1892.

Beds, 17,116, B. F. S. Baden-Powell. 8, St. George's Place, London, for "Improvements in camp beds." Dated September 26th, 1892.

Beds, 17,882, F. Hoskins, for "Improvements in portable metallic beds; cots, and other like metallic furniture." Dated October 7th, 1892.

Bed lift, 16,912, H. G. Monkhouse, 32, Tulse Hill, Brixton, London, for "An improved bed lift." Dated September 22nd, 1892.

Bed rests, 18,203, A. Stanland, for "Improvements in or relating to bed rests." Dated October 11th, 1892.

Bedroom commode, 17,275, R. Favell, Bedford Works, Bucknall Street, London, a communication from H. A. Jukes, of Canada, for "Dry closet or bedroom commode." Dated September 28th, 1892.

Bedsteads, 17,354, R. Lennard, for "An improvement applicable to the joints of bedsteads." Dated September 29th, 1892.

Bedsteads, 17,998, C. Willmott, for "Improvements in metallic mounts and knobs, and in securing them to metallic bedsteads and cots, and to drawers, and to other articles." Dated October 8th, 1892.

Bracket for shelves, 18,406, W. Parfrey, W. V. James and J. P. Hall, for "An adjustable bearing or bracket for shelves, steps, foot boards, and the like." Dated October 14th, 1892.

Cabinets, 17,300, S. G. Browne, for "Improvements in the construction of cabinets and other articles of furniture." Dated September 28th, 1892.

Cabinet baths, 18,001, J. Wynne, for "Improvements in or relating to portable cabinet baths." Dated October 8th, 1892.

Chairs, 18,189, H. A. J. Rieckert, for "Improvements in folding chairs." Dated October 11th, 1892.

Chair, 18,489, F. Carter, for "Hat holder to fit any kind of seat, form, or chair." Dated October 15th, 1892.

Curtain poles, 17,505 J. Henderson, for "Improvements in or relating to curtain poles and rings." Dated October 1st, 1892.

Cupboard fasteners, 17,649, H. Bancroft, for "Improvements in fasteners for cupboards, wardrobes, cabinets, and other like articles of furniture having single or folding doors." Dated October 14th, 1892.

Curtain rods, 16,769, T. Taylor for "Improvements in tubular cornice and curtain rods or poles." Dated September 20th, 1892.

Door knobs, 16,991, R. Collier and E. Collier, for "Certain improvements in the manufacture of door knobs, bedstead knobs, and other knobs." Dated September 23rd, 1892.

Furniture, 16,537. S. Aufrecht and M. Schmey, for "An Improved combination article of furniture." Dated September 15th. 1892.

Furniture, 18,045, J. Parker, for "Improvements in the method of manufacturing joinery and household furniture; and also in the method of ornamenting wood and metal fixtures, and articles of furniture." Dated October 10th, 1892.

Furniture castor 16,688, J. Miley, for "Improved furniture castor." Dated September 19th, 1892.

Furniture castors, 16,932, J. Mothersill, for "Improvements in castors for furniture, or the like." Dated September 22nd, 1892.

Furniture castors, 17,906, A. M. Nelson, for "Improvements in or relating to devices applicable for use as furniture castors, and for other purposes." Dated October 7th, 1892.

Furniture castors, 18,433, M. T. Jacques, 253, Crystal Palace Road, East Dulwich, London, for "Improvement in castors for furniture, and the like." Dated October 14th, 1892.

Mattresses, 16,490, A. Rathbone and S. Taylor, for "Improvements in or relating to woven wire and similar mattresses." Dated September 15th, 1892.

Mattresses, 16,498, J. Wroe, for "Improvements in and relating to spring mattresses." Dated September 15th, 1892.

Mattresses, 16,684, A. Rathbone and S. Taylor, for "Improvements in or relating to woven wire and similar mattresses." Dated September 19th, 1892.

Mattress, 17,409, E. Edwards, a communication from E. Delatour, of France, for "An improved pneumatic spring mattress." Dated September 29th, 1892.

Mattresses, 17,418, T. Hilton, for "Improvements in wire mattresses, pillows, and bolsters, applicable also to couches, sofas, chairs, seats, or the like." Dated September 29th, 1892.

Mattresses, 17,715, R. W. Newton, for "Improvements in frames for woven wire and other mattresses." Dated October 5th, 1892.

Mattress, 18,174, J. H. Morris, for "Improved woven wire mattress." Dated October 11th, 1892.

Music stool, 16,772, E. Stringer, 16, Manor Road, Leyton, Essex, for "An improved music or duet stool." Dated September 20th, 1892.

Music stools, 17 400, E. Scott, for "Improvements in music stools." Dated September 29th, 1892.

Music stools, 17,813, Brooks, Limited, and J. A. Cruickshank, a communication from—Palmer of France, for "Improvements in music stools or seats." Dated October 6th, 1892.

School desks, 17,448, H. Adam, 208, Albert Road, Jarrow-on-Tyne, Co. Durham, for "Reversible stand for school desks, galleries, &c." Dated September 30th, 1892.

Seats, 16.862. E. H. Hardy and W. Edwards, for "An improved support and attachment for facilitating the adjustments of the seats of vehicles, boats, benches, and stools." Dated September 21st, 1892.

Table, 16,369, R. S. Beauclerk, for "A new or improved dressing or toilet table." Dated September 13th, 1892.

Tables, 17 902, J. Horsfall, for "Improvements in or relating to portable folding and adjustable tables or shelves." Dated October 7th, 1892.

Table, 18,161, C. C. Elston, for "Improvements in attachments to bedsteads." Dated October 11th, 1892.

Table, 18,367, A. Blum, for "An improved folding table." Dated October 13th, 1892.

Wardrobe, 16,368, R. S. Beauclerk, for "A new or improved wardrobe or cabinet." Dated September 13th, 1892.

Wardrobes, 18,416, J. B. Crosby for "Improvements in wardrobes." Dated October 14th, 1892.

Washstand, 16,713, W. P. Brook, 11, Alexandra Road, South Hampstead, London, for "A tray for the washstand to hold all toilet requisites for ablutionary purposes." Dated September 19th, 1892.

Woven wire mats, 18,022, A. E. Wale, Atlas Works, Lozell Street, Birmingham, for "An improved method of manufacturing woven wire mats or scrapers." Dated October 10th, 1892.

SPECIFICATIONS PUBLISHED DURING THE MONTH.

(Price 8d. each.)

1891.

16,589	Chisholm	Window curtain &c., rods.
17.593.	West.	Suspending toilet glasses, &c.
18,196.	Bennett and Innes.	Overmantels.
18,197.	Bennett and Innes.	Overmantels.
18,819.	Milne.	Desks and rulers.
19,101.	Prentice and others.	Fixing knobs of bedsteads.
19,676.	Pickering.	Spring mattresses.
19 701.	Vaughan	Metallic bedsteads &c.
19,884.	Siddall.	Wire mattresses.
19 784.	Cruwys.	School desk seats.
20 097.	Cruickshank.	Furniture castors.
20,178.	Crossley.	Convertible couch.
20,471.	Wilkes, S. & S. H.	Metallic bedsteads and cots.

1892.

8857.	Staples.	Upholstery springs.
11,983.	Wells.	Shelving, drawers, &c.
12,561.	Challinor and Fidler.	Mirrors.
13,419.	Barker.	Wardrobe beds.
13,420.	Needham and others.	Tables, &c.
13,426.	Fleischer and Ruckert.	Writing desk.
13,622.	Myall.	Cabinets.
13,998.	Gillen.	Sofa beds.
14 330.	McAllister.	Chiffonier and bedstead.
14,515.	Hunter and others.	Bedsteads.
15,180.	Barger.	Bedstead, table, &c.

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CHIPS & SHAVINGS OF TRADE: NEWS

CHICAGO EXHIBITION.—The report by Colonel Hayes Sadler on the Chicago Exhibition reveals the extent of the outlay on buildings and other works. Up to the end of July "constructive expenditure" amounted to £1,306,128, the organisation expenses were £18,156, and the general expenses £202,850, or in all £1,527,134. The balance on hand was £410,750, but it was considered that sum would be exhausted by October 21st. A further sum of at least £1,300,000 must be forthcoming before the exhibition can be opened. The expenditure was larger than was anticipated owing to the increased magnitude of the works. In July about 8400 people were employed on the grounds by the administration and contractors. The most expensive building is one assigned to manufactures and liberal arts, which was estimated to cost £306,760; the machinery hall cost £227,735; the agricultural hall £136,753; and the galleries for fine arts £98,528.

Turnery at the Mansion House.—Turnery, dating back as it does to the potter's wheel, is probably one of the oldest, as in some respects it is the most interesting, of all handicrafts. Last week the twenty-third annual exhibition in pottery and wood-turning was opened by the "Worshipful Company of Turners" at the Mansion House. Although the exhibits were comparatively few, they were excellent and well worth a visit, for they show that superior skill in workmanship and originality in design are still to be found in English journeymen and apprentices. Both these qualities were conspicuously apparent in Mr. Lewington's elegant tripod stands, and in Mr. Askew's handsome vases made of mixed clays, as well as in nearly all the other exhibits. Among the amateurs who contributed is Lady Amherst of Hackney, who has a case full of some of the prettiest specimens of wood and ivory work ever turned in a lathe, all of it cut by her own hands. The prizes included money, medals, certificates of merit, and the freedom of the "company" and City to the most successful competitors. The public were admitted to the exhibition between eleven and four on presentation of card.

Art in Edinburgh.—In his opening lecture to the Fine Art class of the Edinburgh University, Professor Baldwin Brown referred to the new departures which would signalise the present session—the admission of ladies to the arts classes and the establishment of a department of history and law. If, he said, he emphasised on that occasion the historical aspects of the study of art, it was not because they were all-important. On the contrary, fully as much attention would be given to the technical as to the historical side of art history. It was, however, on the historical side that the fine arts were linked on to other branches of academic study. After referring to the fact that it was a new thing in the British University system for the subject of the theory and history of fine art to qualify for graduation, he expressed the confidence that with the aid of the class it would be possible to show that the theme of art fulfilled the highest academic requirements, and would fall naturally into a place alongside of th traditional subjects of the curriculum. The Professor then delivered an address on some artistic principles as illustrated by the works of Tennyson, and discussed the relationship of form and idea in poetry and in painting. At the close Emeritus Professor Blackie expressed great satisfaction at the recognition the Fine Art Chair had received, for, said he, the weakness of the Scottish character had been a lack of recognition of beauty in secular and sacred affairs.

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BIRMINGHAM OFFICES—8 Triangle Chambers, Crooked Lane, Martineau Street.

THE
CABINET MAKER
AND ART FVRNISHER

THE
VPHOLSTERY & DECORATING JOVRNAL
CARPET & FLOOR-COVERING RECORD
FVRNISHING HARD-WARE GVIDE
TIMBER-YARD & WOOD-WORKING MACHINIST

THE TRADE JOVRNAL OF ALL WHO BEAVTIFY THE HOME

MONTHLY 6D.
OFFICES 15A FINSBVRY SQVARE LONDON E.C.

Edited by J. Williams Benn, M.P., L.C.C.

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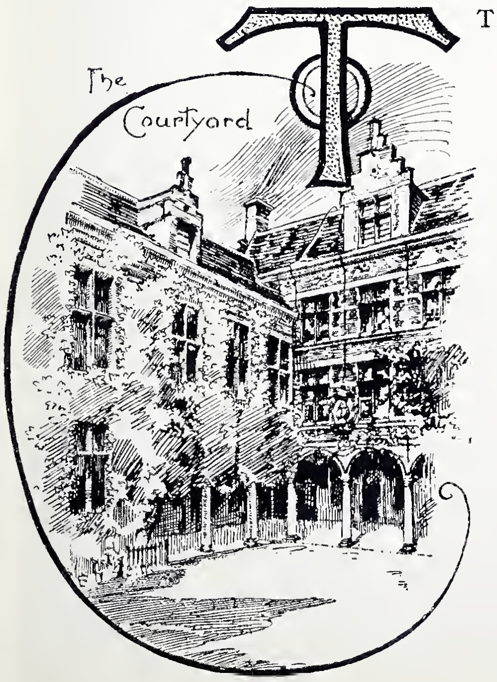
Pen and Ink Notes By the Editor.

THE HOME OF A PRINTER.



THE lover of quaint old architecture and general picturesqueness, the recollection of a visit to Antwerp must always be accompanied with pleasant memories. The first glimpses of that city as one approaches it by the Schelde — the stately and rarely beautiful tower of the cathedral, rising from the mass of quaint buildings surrounding it, with its delicate traceries gradually becoming clearer and more perfectly defined against the blue of a Continental sky, vibrating with the peals of its sweetest of sweet carillons, which welcome the incoming traveller—are not soon forgotten. It is true the interest and romance surrounding this fine old city are reflections from the glories of the past rather than the result of present influences, but the same may be said of most of those places which rejoice in the possession of the finest masterpieces of artists and handicraftsmen; Rome, Florence, and Venice for example. That being the case, the traveller must wend his way on his journeyings determined to lose the prosaic matter-of-factness—to coin a word—of the present in the traditions of the past, if he desire to experience all the enjoyments to be derived from such spots by those who are artistically inclined.

* * *

It is not my intention here to enter into the history of Antwerp, though the stirring incidents which went to make up its record under the margraviate of Godfrey de Bouillon, and the splendours of the days of the Emperor Charles V., would afford subject of the deepest interest for study. The historical aspect, however, does not come within the scope of *The Cabinet Maker*, except so far as it affects the development of the arts and crafts. Under the rule of Charles V. the prosperity and magnificence of the Flemish port are said to have rivalled those of Venice itself, and the relics of architectural and decorative splendour which have survived to the present day seem to justify the supposition. Certainly men of the standing of Rubens, Teniers, and Rembrandt must have found some strong inducement to take up their abode there, and the number of pictures of almost inestimable value, in churches, museums, and private collections, by artists the most eminent, seem to suggest that the wealth of the old inhabitants must have been stupendous.

One of the finest—perhaps the finest—example of genuine old Flemish domestic furnishing now in existence is the grand old mansion standing in the Place du Vendredi, the home of the Plantin-Moretus family, the celebrated printers, to whom Philip II. granted a monopoly, extending over the dominions of the Spanish crown, for the printing of mass and prayer books. The building was, at one and the same time, the home and business 'house of the family, and one would judge from its size and the style of its interior decoration that ecclesiastical printing in those days could not have been an unprofitable occupation. As some of my readers may remember, some years ago a few sketches from the Musée Plantin-Moretus appeared in these columns. They were, however, all too fragmentary, and it has long been my intention to return thereto in order to secure further sketches for my Pen and Ink Notes. Thus it was that, some few weeks since, I again entered the ivy-clad quadrangle—a corner of which is figured in the initial—sketch-book in hand, to secure a few more fragments of such a character as would be likely to prove of service to the readers of this paper.

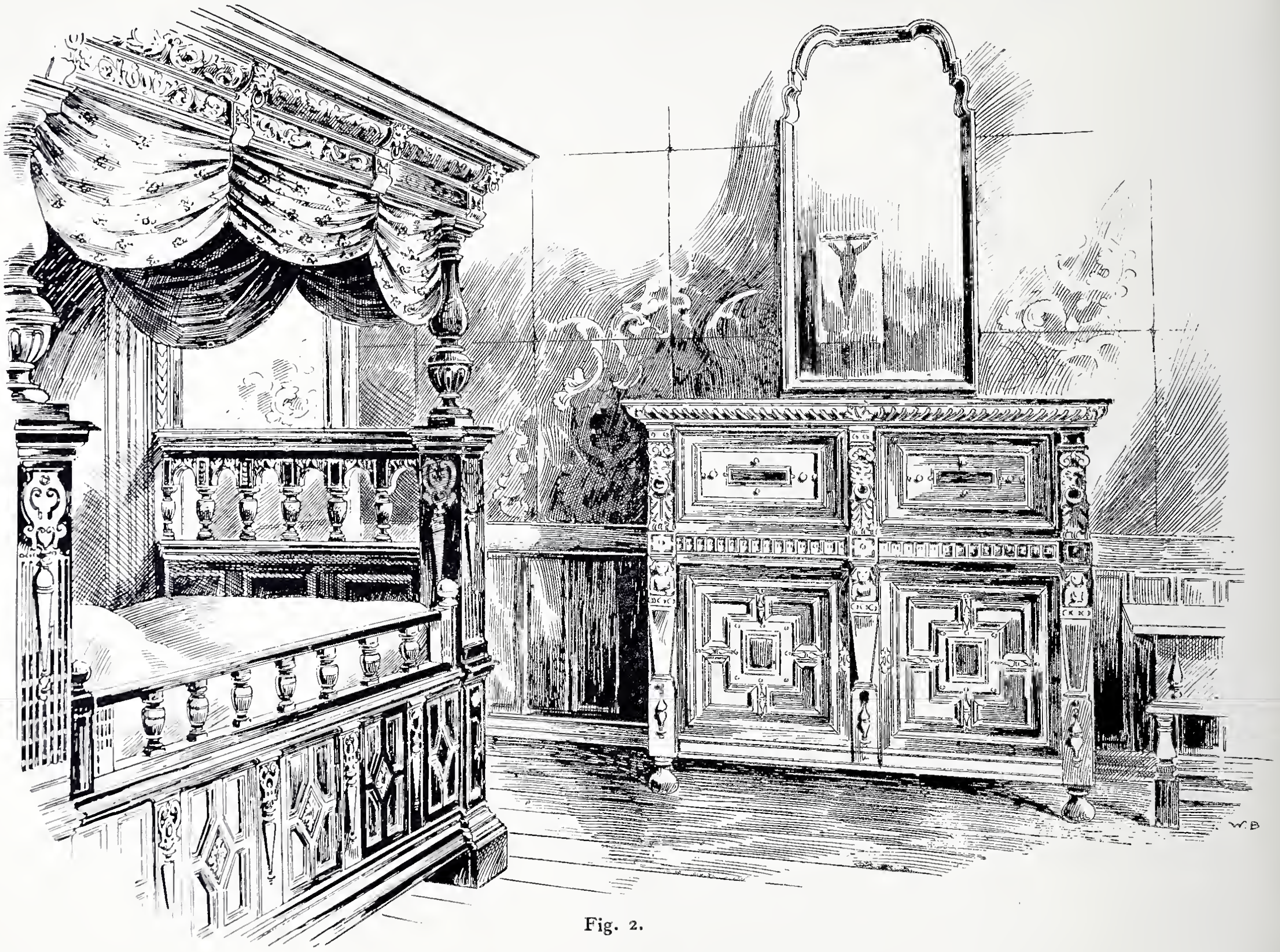


Fig. 2.

* * *

It seems curious, nowadays, to think of a man of wealth and affluence living under the roof beneath which his business was conducted, but that seems to have been the rule of the Plantin-Moretus families from first to last, as it was with many others of that day. And, after all, there is something very nice about the idea. It may be taken for granted that the man who was so fond of his business as to sleep beneath the same roof was one who would turn out work of which he could be proud, and such, indeed, was the case with those, examples of whose work now fill the cases of the Musée Plantin. Unfortunately, we work under different conditions nowadays, and what was possible in the sixteenth century would not be practicable to-day. It is to be regretted that it is so, but the fact is undeniable. The rush and turmoil of nineteenth-century business life makes it essential for the business man to seek rest and recreation away from the scene of his daily labours after the office doors are closed; and no one can be blamed for so doing.

* * *

If we may judge of the characteristics of the family from the furnishing of their home, it seems evident that both Christopher Plantin himself, and Joannes Moretus, his son-in-law and successor, were artists as well as printers, for the taste displayed in every quarter of the house is of the highest standard; indeed, so correct a study is it of the dwelling and contiguous business premises of a Flemish patrician of the end of the sixteenth century, that the city of Antwerp has secured it as a museum, and has preserved it to the present time in pretty much the same condition as it was left by the last of the family by whom it was occupied.

* * *

It is a veritable printer's palace; and be the visitor a printer, cabinet maker, decorator, or painter, he will be loth to leave the old place when once he has entered it. What a stately air there is about the bedroom roughly indicated in Fig. 3. Such an apartment is as worthy to accommodate a prince as a printer; and, indeed, in those days the latter was a sort of potentate in his way. When the number of those who practised the typographical art was small, the importance and influence of the few were considerable, and their wealth also.

* * *

I wish it were possible to place this bedroom before my readers as it really appears, with the sunlight streaming through the vine-clad casement on to the rich Spanish leather wall hangings, against whose still beautiful harmonies of colour the walnut furniture stands out with rare dignity. What more could one desire for a bedroom! The bed is a fine type of its class, and is full of details thoroughly characteristic of the style it represents. The design and workmanship are equally worthy of admiration, and it seems a great pity that hygienic considerations compel us to banish such structures in favour of the modern metallic rival. The chest or cupboard—the ancestor of our wardrobe of to-day—is of a pattern which has become familiar to all who have studied the style, and needs no comment.

* * *

It is said to be an ill wind which blows nobody any good, and it is interesting to note how, in the past, our industries have benefited through the ill winds which have blown over the people of other nations. For instance, during the Spanish *régime* the decline of Antwerp's prosperity was rapid. In less than thirty years the population was reduced by more than seventy thousand inhabitants, many of whom took refuge in this country, establishing silk factories, and in other ways assisting to develop our arts and crafts. We, as a nation, must not lose sight of the fact that we owe much to the sturdy and determined people of the Low Countries.

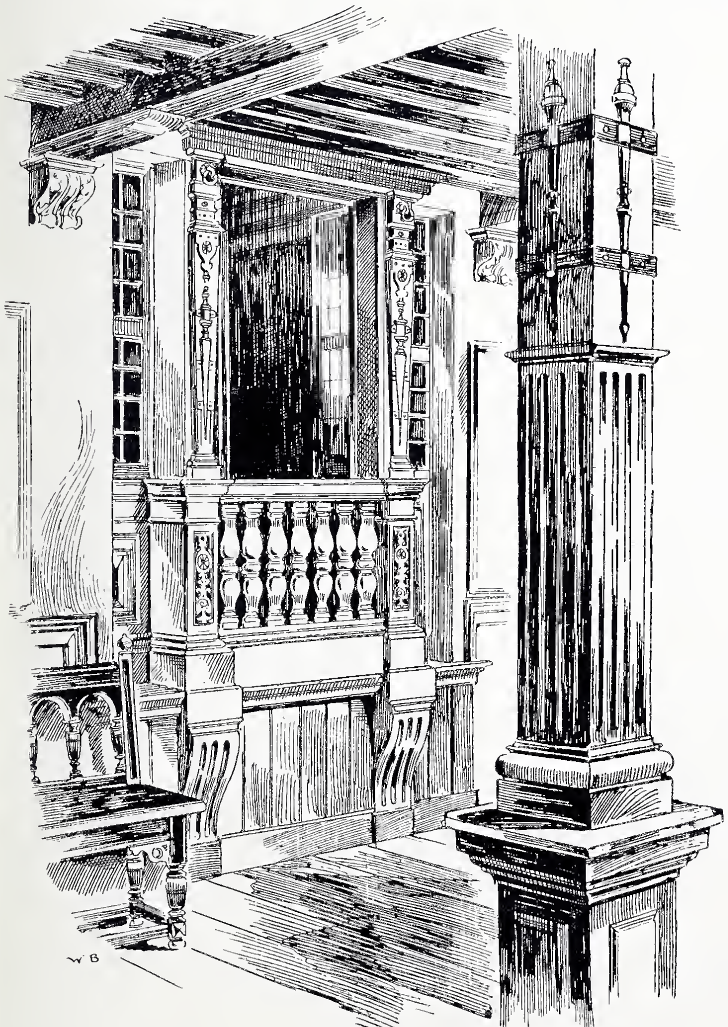


Fig. 3.

* * *

The relationship existing between our Elizabethan and the Flemish Renaissance has already been discussed in these columns, and it is not necessary here to recapitulate the history of the development of what we call our national style. It is fit, however, that every designer, cabinet maker, and carver should be thoroughly acquainted with every phase and detail of the Elizabethan and the style whence it found its origin, and a better place wherein to study the latter than the Musée Plantin does not exist. It is true that, of late, we have been bound, as a matter of commercial expediency, to turn our attention and energies to the study and reproduction of styles which are vastly different from the square and sturdy Flemish, but already the tide of popularity is commencing to turn, and furnishers find that the demand for "something French" is dying a natural death. The popularity of the Elizabethan—or English Renaissance—however, rests on a different basis than that of the French modes. It is no passing fancy, for, although inspired by foreign influences, it has been thoroughly naturalised, and reflects in all its details the characteristics of the country where its evolution was accomplished.

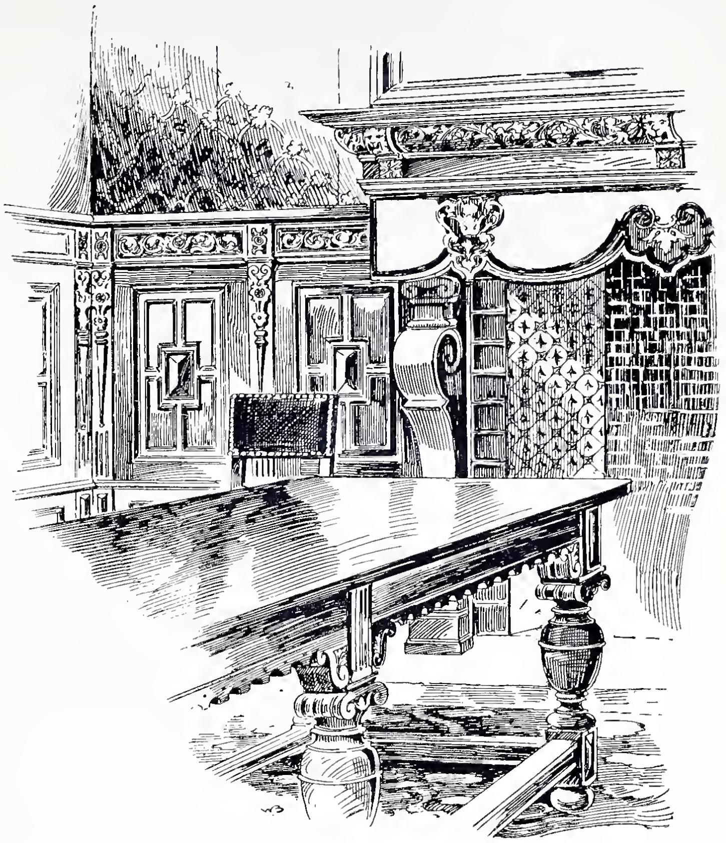


Fig. 4.

* * *

In the Musée Plantin there is hardly anything incongruous to offend the eye of the lover of decorative consistency. The woodwork and furniture of the whole building are, throughout, designed in perfect harmony, and, fortunately, nothing has been added to spoil the ensemble. Even the section which was in days of yore devoted to business pursuits contains many pieces of detail worth noting, but it is from the residential portion that I have taken most of the sketches which appear here. There every room is a picture, and the charm is such that when making my notes the pleasure of anticipating their reproduction in these pages was only marred by the realisation of the total inadequacy of black and white to convey an idea of their fascination. Look at Fig. 3, for instance! The sketch fairly represents the form and detail of the woodwork, but the rich variety of effect imparted to it by the play of light and shade cannot be so conveyed. This balcony, jutting out into one apartment from the adjoining room, is a novel arrangement and remarkably picturesque in effect. The only thing wanted to complete the picture is the figure of old Christopher Plantin, standing there in his sixteenth-century costume, such a portly and genial personality as Van Dyck and Rembrandt revelled in depicting. The treatment of the square pillar which supports the ceiling is clever and not unsuggestive.

* * *

In the *Salle de la Direction* stand the table and mantel shown in Fig. 4. This table is certainly a near relation to those sturdy forms which graced the baronial halls of our own country during the seventeenth century, and, from the descriptions which we read of the feasts of those days, the tables groaning beneath the weight of their viands, with boars' heads and such like ponderous luxuries, one would imagine that legs of considerable dimensions —table legs, of course—were requisite to support the load. The mantel is fairly typical of the majority of those to be found in the other rooms of the mansion, and is notable rather for its simplicity than for any other reason. The old tiles, red bricks, and rich embroidery give it the necessary colour and redeem it from any suspicion of monotony.

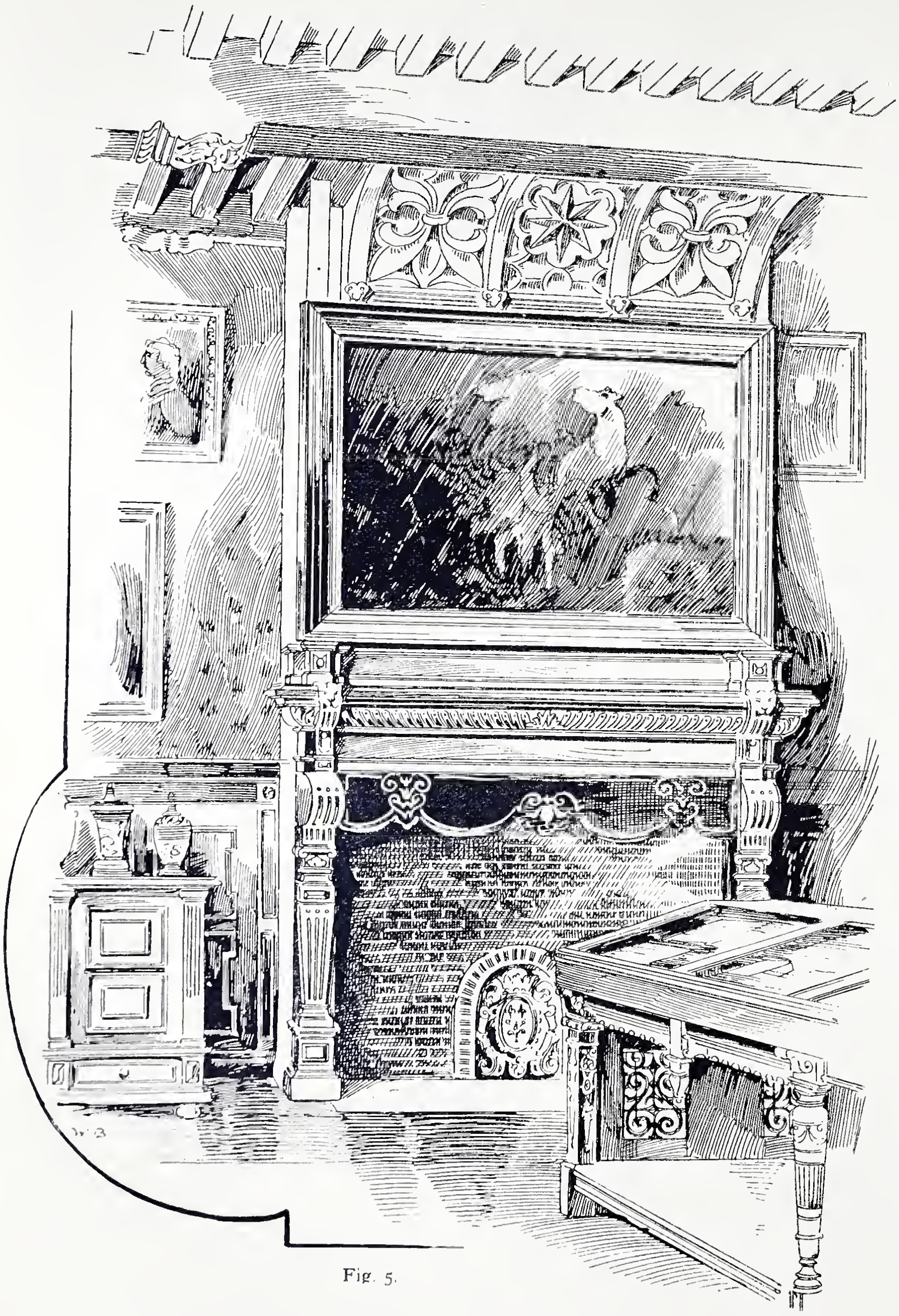


Fig. 5.

* * *

What wealth is there represented in the *Salle des Manuscrits*, from whence the mantel in Fig. 5 is taken. The "curio" hunter and the bibliophile may well gaze with longing eyes on the almost priceless manuscripts which fill the cases there. When looking at some of them, with royalty's seal upon them, one is tempted to break out with that exclamation :—

"But lo! a parchment! surely it would seem
  The sculptured impress speaks of power
    supreme!
Some grave design the solemn page must claim,
  That shows so broadly an emblazoned name."

But I must not be tempted to enumerate, or expatiate upon the characteristics of, those relics; such matters being foreign to the purpose of these notes. The mantel in this *Salle des Manuscrits* is not dissimilar to that last referred to. I should imagine that the plaster cove above all is a recent addition, as it does not seem to accord with the rest of the apartment, being almost Gothic in feeling.

* * *

The old well, with its wrought-iron pump, in the quadrangle is really so decorative that a sketch of it is not out of place here, so it appears in Fig. 6. Fig. 7 is a corner from the proof-reader's room, and shows how even the workrooms were made as decorative as was compatible with their objects. To those who have studied the interior fittings of the printing-offices of to-day, even those of the largest and most wealthy firms, this corner stands in amusing contrast to the late nineteeth-century apartments which are fitted up for the same purpose. The printer in the sixteenth century must have been a privileged individual.

* * *

The staircase, Fig. 8, is from the gallery of engravings, wherein is to be found work from the pens and pencils of artists the most eminent of their time. The signature of Rubens is on many of them, as also those of artists equally well known. The newels in Fig. 8 are most elaborate and decorative, giving a further illustration of the fondness of the Flemish designer for applied turning, strapped on, as it were, by transverse bands. The effect is very lively, and productive of a wonderful variety of light and shade. Fig. 8 is not so elaborate, but is worth making a note of.

* * *

Speaking of Rubens, it is generally recognised that without visiting Antwerp one cannot gain a just conception of his wonderful power and versatility. It is natural that he should have chosen that city for the centre of his operations, for his father, Johannes Rubens, was a justice there, and most of the relations of Peter Paul seem to have made it their place of residence. Rubens' "Holy Family" and "Trinity" in the Antwerp Museum, his "Descent from the Cross" and "Elevation of the Cross," the "Assumption," and many others from his brush in various parts of the city are considered to be his finest productions, and they justify the description. The Musée Plantin has no fewer than fourteen portraits by Rubens, which include those of Jeanne-Rivière, Plantin's wife; Martina Plantin, John Moretus, Adriana Gras, Arias Montanus, Justus Lipsius, Abraham Ortelius, and P. Plantin, besides some seventy others, by various artists, of members of the family, and probably their "sisters, cousins, and their aunts."

* * *

People seem to have been as fond in the sixteenth century of having their portraits painted as they are nowadays, but, looking at some of their physiognomies, it is difficult to imagine why they wished to have them handed down to posterity. When standing in front of them one is led to ask, with Oliver Wendell Holmes,

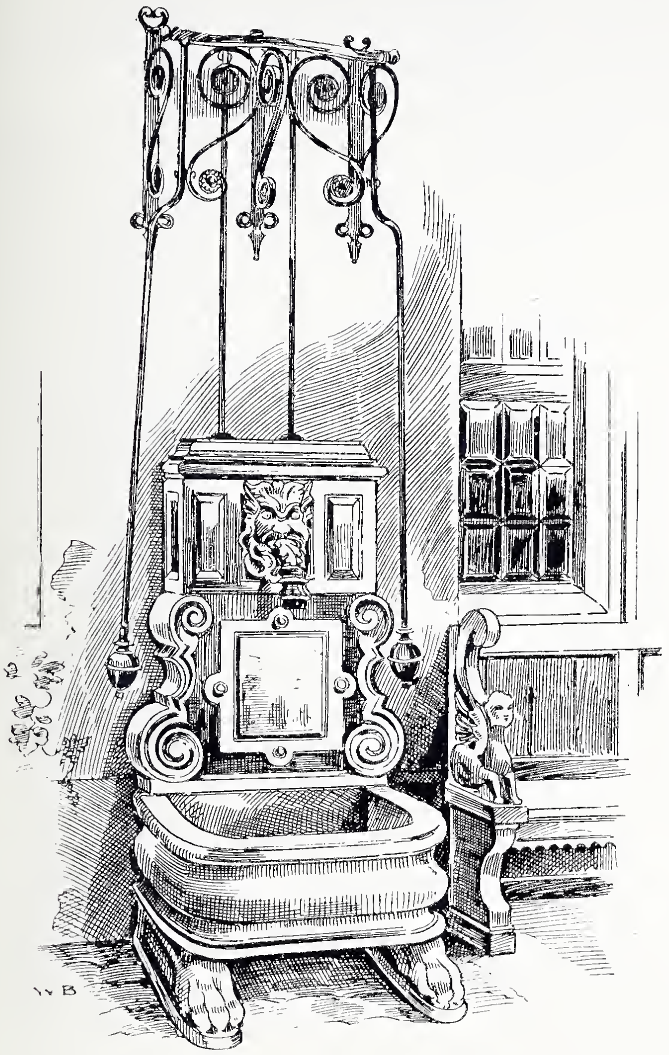


Fig. 6.

"I wonder what's your name,
I wonder how you came to be
In such a stylish frame."

But after all, there's a good deal of vanity in human nature. As the Autocrat of the Breakfast Table continues,

"I will own
That I should like myself
To see my portrait on a wall
Or bust upon a shelf"

But then he finishes with the recollection,

"But nature sometimes makes one up
Of such sad odds and ends,
It really might be quite as well
Hushed up among one's friends."

And so say many of the visitors to our annual R.A. exhibitions, and similar art collections. But I have rambled off from my furniture and woodwork, and must return to my subject.

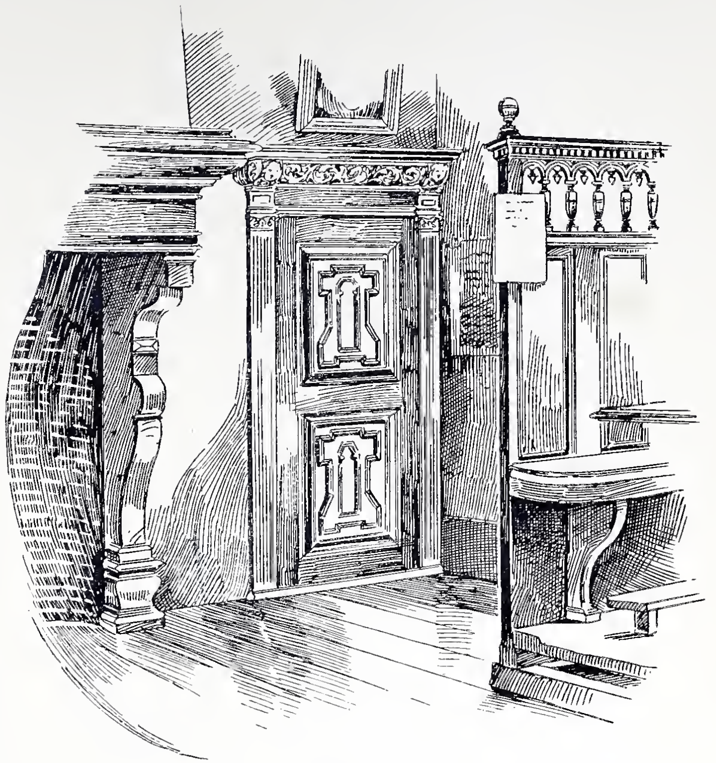


Fig. 7.

The Italian inspiration is evident enough in the cornice, a portion of which in indicated in Fig. 10. The door, Fig. 11, however, is altogether and unmistakably Flemish, and comprises details which are applicable to many pieces of cabinet work.

* * *

It is somewhat remarkable that the Renaissance, as it developed in the Netherlands, although doubtless inspired by the re-birth of art in the sunny South, exhibits so few really Italian characteristics. If we take the Renaissance of Spain, or the François Premier of France, although they are coloured with

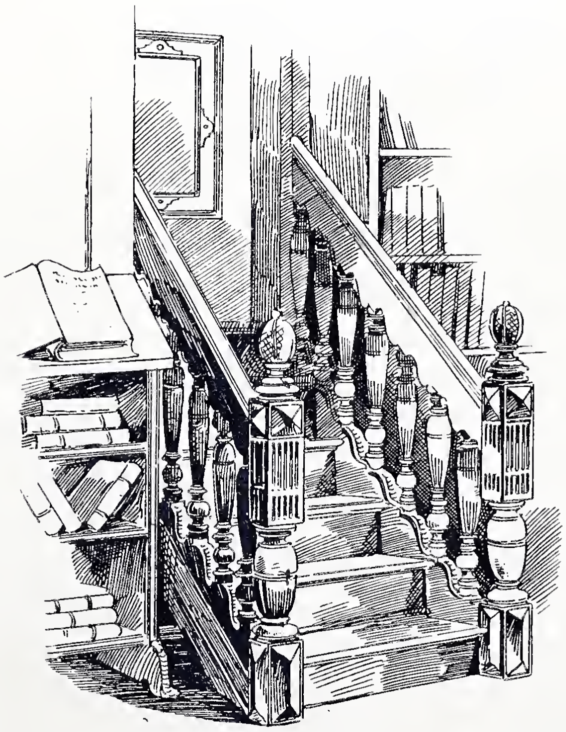


Fig. 8.

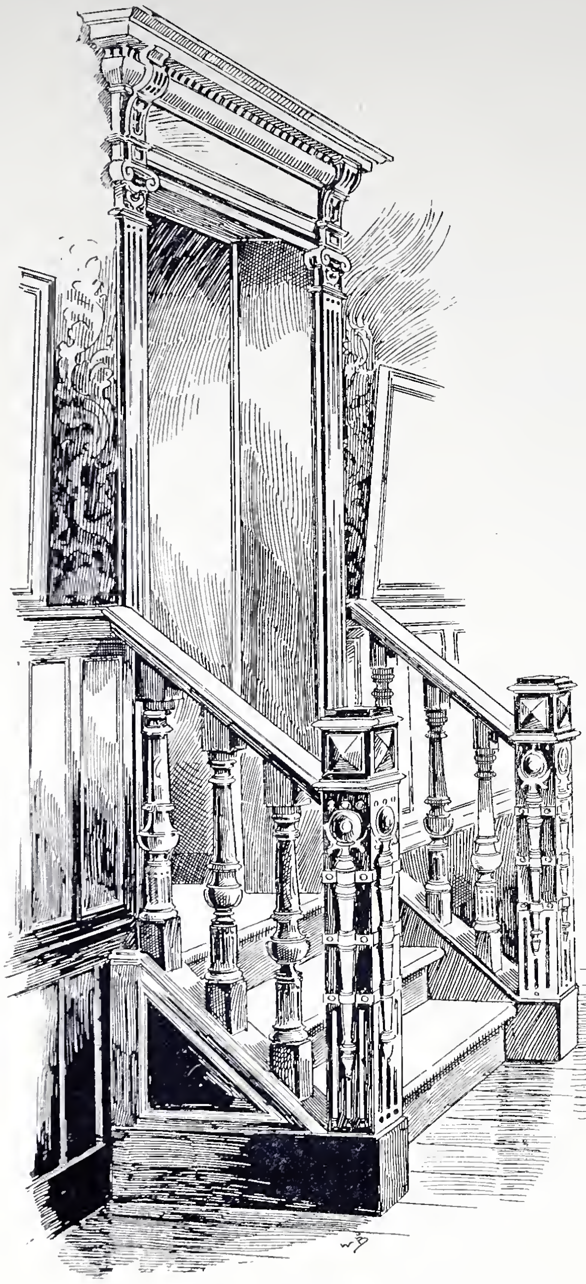


Fig. 9.

the national spirits of the countries in which they grew, it is easy to recognise the Italian origin; indeed, in some cases, it is difficult to distinguish between them and genuine Italian work.

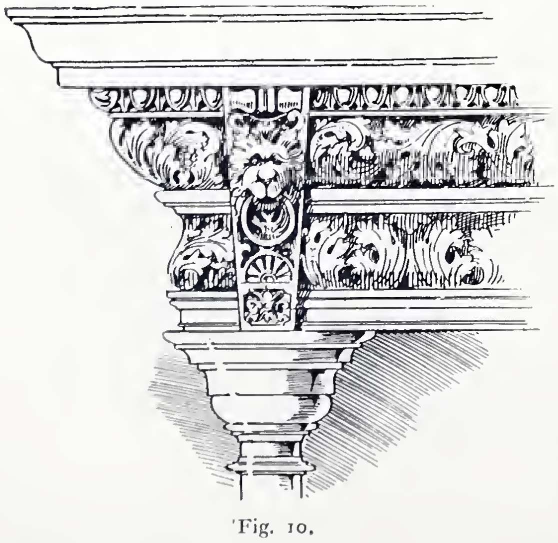


Fig. 10.

But with the Flemish style it is different. There is a distinct character about it which redeems it from any suspicion of plagiarism, at all events as far as Italy is concerned. It is true that there is a great affinity between the German and the Flemish Renaissance, but that is, of course, explained by the contiguity of the two countries.

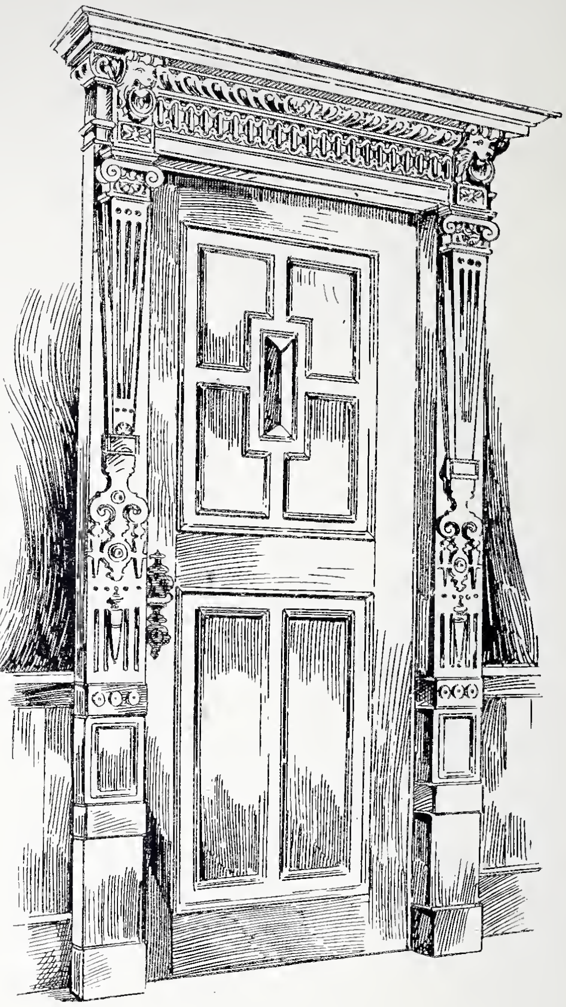


Fig. 11.

Perhaps the reader may gather from the foregoing brief notes that the Musée Plantin-Moretus is a place which it will well repay any member of our craft to visit. If they induce any cabinet maker to spend a day, or even longer, in the quietude of that old mansion they will not have been written in vain.

Christmas Books.—The Christmas Numbers of *Yule-Tide*, *Cassell's Family Magazine*, and *Great Thoughts* are to hand, and one and all are such as will help to enliven a dull evening.

Correction re Messrs. J. Carr & Sons.—In our October issue there appeared a paragraph referring to Messrs. Jas. Carr & Son's productions, and inadvertently recommended firms to write for lists. We regret to learn that this slip of the pen has caused the firm referred to considerable annoyance, as some of their customers have interpreted it as an attempt on their part to open up a retail trade. Such is not the case, and we hasten to correct any wrong impression which may have been formed through reading the paragraph in question. Messrs. J. Carr & Sons only supply upholsterers' warehousemen, and do not touch retail trade in any way.

The redecoration of the House of Lords has aroused considerable interest among architects. The decoration has not been touched since its erection in 1847; the carving and gilding being of so elaborate a character that the House has earned the title of the "gilded chamber." It is remarkable that, although gas has been the illuminating agent during the whole of this long period, the original gilding when deprived of its coat of dirt has been found to be absolutely uninjured. This result is perhaps due in some measure to the excellent system of ventilation employed.

TECHNICAL CHAPTER

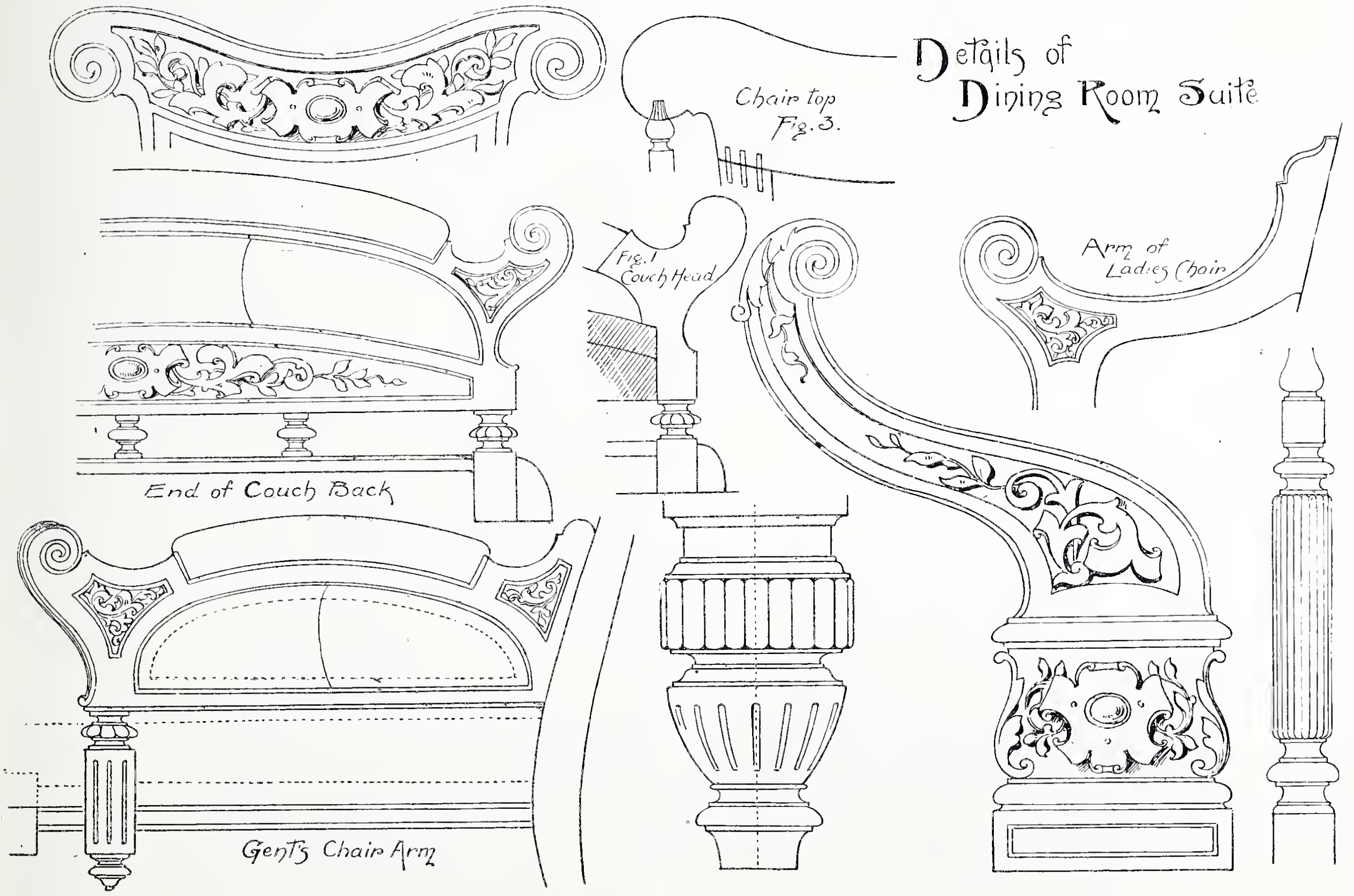
SOLIDITY is generally considered to be an essential characteristic of the dining-room suite in this country, and North Country cabinet makers especially have a liking for plenty of timber in that portion of the household furniture. And there is something sensible about the tradition, for a number of sturdy, well-built chairs, ranged round a table proportionately solid, seem to suggest that the meal which is to follow will partake of the same thoroughly English qualities. The traditions of the dining-room handed down by our forefathers, the "boards groaning beneath the weight of viands," and the old-style convivial revellers who "sat long and drank heavily," all support the idea that the suite for that apartment should carry weight with it; so, in accordance therewith, the design which forms the subject of this chapter has been endowed with as sturdy a character as is possible short of clumsiness.

As the maker will observe, the couch shows stout legs, framed up under the seat. The adoption of this plan is a reversion to a characteristic of the best couches belonging to the period anterior to the "Early English" revival some eighteen years ago. Many most experienced makers concur in the opinion that there is not any objection to this mode of construction on the score of strength, and, certainly, from the designer's point of view, a great deal may be said in its favour. On the other hand, it is rarely that the framed-in leg can be commended from an artistic standpoint. Everyone who has designed couches to any great extent must have encountered difficulty in this connection, and his designs may have suffered materially in consequence. It is perfectly true that ofttimes structural necessity defies art, but it is well to bring about a happy wedding of the two where possible.

In the present instance the "pad of the couch back is intended to be separated from the remainder of the back—so far as upholstery is concerned—by leather banding only. It is, however, quite at the option of the maker to introduce a show-wood band instead, after the style of the arm in the "gent.'s" chair. Both these pads, it may be here pointed out, should be thickened out by dowelling a piece on one side of each of them—that is to say, on the back of the couch pad, and on the outside of each chair arm.

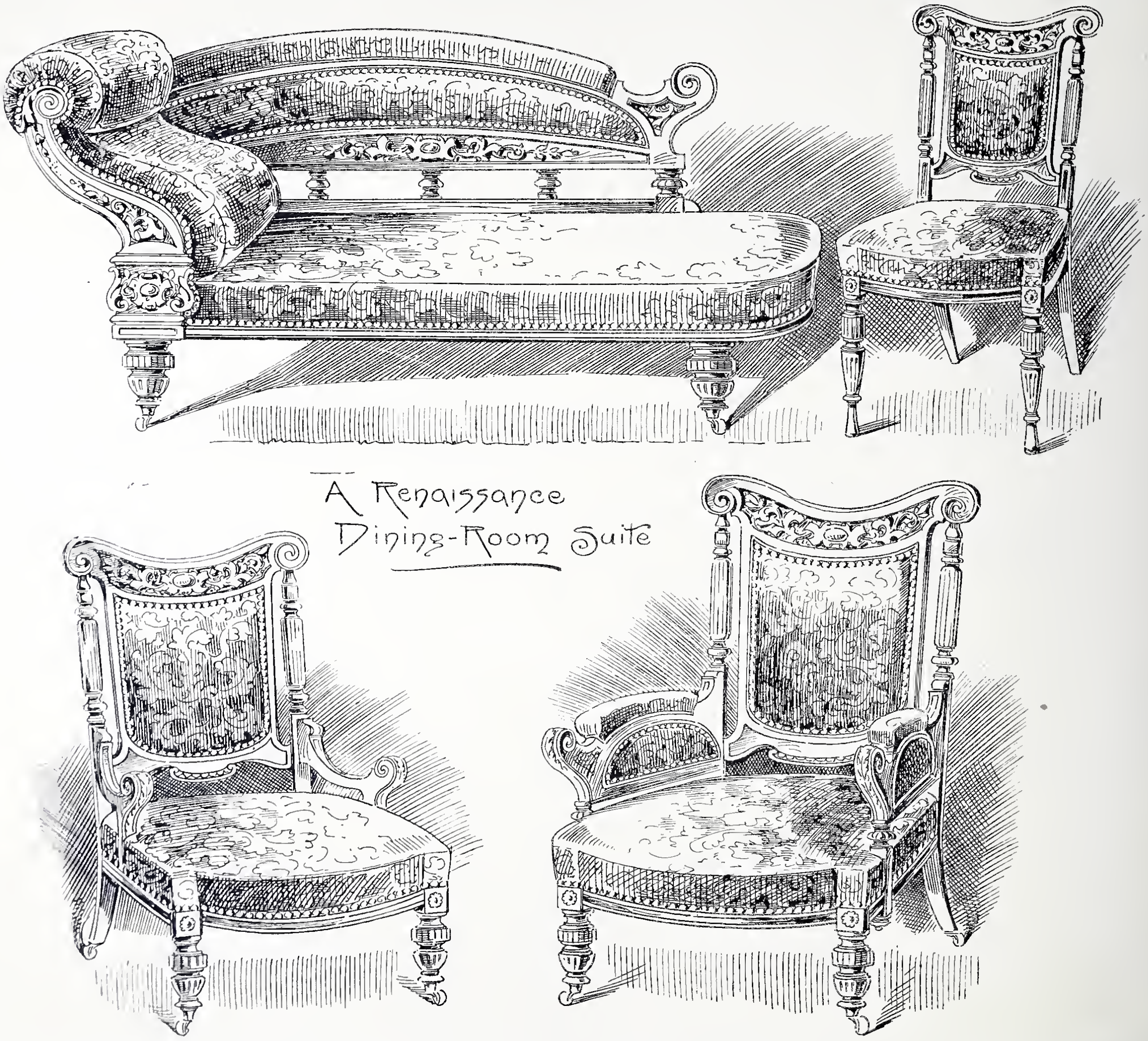
The couch seat should be about 5ft. 4in. or 5ft. 6in. extreme length; depth, 25in. or 26in.; the outside measurements being employed when the suite is got up somewhat expensively. Twenty-five or twenty-six inches width and depth will be the correct dimensions for the "gent.'s" chair, and 3in. less than that for the "lady's" chair.

The small chair, if got up on liberal lines for a high-class dining-room, might be as much as 19in. wide, the design favouring a heavy and important-looking chair. With that width the depth should be 18in. The legs, which have been designed with special reference to the requirements of a good dining-table, should have a substance of:—couch, 4in. or 4½in., "gent.'s," 3½in., "lady's" and small chairs, 3in.



The couch-back head and the chair heads will require 2½in. stuff. The couch-back pad 1¼in., with a piece of 1in. stuff glued on behind. One inch and a half stuff treated in the same manner will provide for the arms of the easy chair; the carver will work the head down behind the scrolls to this 1½in. Half-inch stuff will suffice for the couch scroll, below which, and parallel with the seat moulding, should be a panel, rising about ⅛in. above the face of the moulding. A ¼in. will be sufficient for all seat mouldings, which should never be thick, or, if thick, should never appear to be so on the top edge. The back feet should be 1¾in. and 1½in. respectively, the outsides being pierced a little for the prominent member in the turning.

The space under the arms is not intended for upholstery further than a filling of morocco on a canvas backing. The method of construction recommended for the tops of the chairs, also for the chair arms and couch back, is shown in Figs. 1, 2, and 3 of the working drawings herewith. The carver will do well to avoid any depth exceeding ¼in. The scroll at each end of the tops and on the couch and chair heads should be "fetched up" gradually and faintly from the face of the same. The line of the scroll should then be duplicated by a parallel line, ¼in. in distance, which lines should be rounded into each other and so form a head. The scrolls corresponding with those in the top, which occur in other parts of the suite, should be similarly treated. Either oak—pollard preferable—mahogany, or American walnut would be a suitable wood in which to make this design.



A Renaissance Dining-Room Suite

Trade Biographies.

MR. J. A. MATTHEWS,

MAYOR OF GLOUCESTER.

OUR national list of leading cabinet makers contains many names which have come to the front in civic life. The last century will always be celebrated for such members of our craft as Grinling Gibbons and Thomas Chippendale, who found their way to Court, and this Victorian era is not without its roll of honour containing names of cabinet makers who have served their country with distinction in various public offices. We are always glad to record dignities conferred upon members of our trade, both in London and the provinces, and among the most recent of such pleasant promotions is that of the election of Mr. J. A. Matthews, of Gloucester, to the office of Mayor of his city. For the whole of his life he has been a cabinet maker. He was born in Gloucester, June 12th, 1841, educated at a private school, and apprenticed to a local cabinet maker. He then migrated to London and afterwards returned to his native town, starting business there in 1863 as a manufacturer of specialities in furniture. Being fond of inventions, he has taken out several patents connected with woodworking and kindred things, and, as a result, the goods produced by his firm have become notable in London as well as renowned in the provinces. His enterprising disposition has led him to secure the most approved of modern "iron hands," so his factory is replete with American and other machinery, thus securing the great speed necessary to run machines working in hard and expensive woods, which is the class of work produced in this factory. Mr. Matthews is a Liberal in politics and a Churchman. He served the office of High Sheriff for his city in 1890, and is a Past Master and Past Provincial Grand Registrar in Masonry for the Province of Gloucestershire.

Maisenbach

That Mr. Matthews is held in high esteem in the city over which he is now Chief Magistrate is evident from the remarks which were made on the 9th ultimo, when he was chosen for the Mayoralty.

Mr. Robinson, M.P., in proposing him for the office, said Mr. Matthews had had experience other than in the work of the Council, having filled the office of High Sheriff for the city to the satisfaction of the citizens and every member of the Council. He had also held high office as a Freemason, and was in every way a thorough man of business. He (Mr. Robinson) could remember when he established himself in Southgate Street, and they knew with what success he had built up his splendid establishment and had now become one of the principal manufacturers in that particular business. He was one of the largest ratepayers in the city, and was a large employer of labour; and altogether he did not think they could find a gentleman to fill the office who would be more likely to be acceptable to the citizens generally.

Mr. Alderman Bland also said they all knew Mr. Matthews, who was a man of whom Gloucester might be proud as having been born and bred there and lived there the whole of his life with very little exception. He had been before the Gloucester public all that time, and he made bold to say there was no man in the city who could say a word against Mr. Matthews. On the contrary, they found that all the expressions of opinion were in his favour as a man of probity, a man of integrity, industry, and genius.

We join with the many friends of Mr. Matthews in wishing him a successful term of office and many years of usefulness to his city and the country at large.

DESCRIPTION OF SPECIAL PLATES

AN ELIZABETHAN SIDEBOARD.

THE English Renaissance of the sixteenth century, which has of late years been so popular with the leading spirits of the architectural profession, is not, as yet, by any means played out as a fashionable style of woodwork in the higher walks of architectural and furnishing effort. No style is, for instance, better suited to the conditions and characteristic function of a baronial English dining-hall. Where there is plenty of elbow-room for broad and vigorous decorative effect, few styles appear to greater advantage than those which are now known as Elizabethan and Jacobean.

We publish in conjunction with these remarks an original idea for a sideboard in the Elizabethan style, designed in accordance with the requirements of the modern dining-room. The structural character of the shelves which appear on each side of the upper part betray some originality of thought in the style and situation of the bracket supports. The design is not overdone with enrichment, only such as is calculated to enhance its value being introduced. This figures principally in connection with the door and drawer panels, which exhibit a bold and original order of simple strapwork carving of an essentially characteristic description. A sideboard on the lines suggested would give an eminently hospitable look to any dining-room in which it might find a place.

THE HALL OF A MODERN MANSION.

It is fitting that the greatest care and attention should be given to the furnishing and arrangement of the hall. On entering a house one is apt to come to conclusions regarding it from first impressions, and the brighter and more comfortable be the scene presented to the visitor on the front door being opened, the more favourable will be his judgment. Our leading architects are designing some choice interiors just now for the town and country mansions of those who are blessed with sufficient means to give their art directors *carte blanche*, and it is our intention to reproduce, from time to time, selections from these recent architectural creations. The hall illustrated this month is from the house of A. Fraser, Esq., at Staines, and, although not exhibiting any startling originality in its woodwork, is wonderfully effective and cosy in its arrangement. The mantel is, of course, the *pièce de resistance* of the scheme, and is a fine example of modern sculpture.

DRAWING-ROOM ODDMENTS.

Now is the time for the fashionable house furnisher to deck his showrooms with seasonable knick-knacks suited to the exigencies of the Christmas trade. Those of our readers who are just now considering the question of ways and means to the achievement of the end just referred to may, perhaps, find the few suggestions published herewith of practical service. The small music and china cabinet is an eminently appropriate style of article to label as a seasonable gift. There is distinct novelty of character in its unusual formation and appointments. It would constitute a stylish acquisition to the musical interests of the drawing-room, the build of the upper part lifting it quite out of the commonplace. The screen which figures in the centre of the group exhibits that fanciful attractiveness of character which is so essential in any article designed to catch the feminine eye and secure public patronage. The writing table shows an original arrangement of the writing slope and its surroundings, which is pleasing and effective in design. The structural conditions of the woodwork in the rear of the upper part form a pretty setting for the exhibition of those artistic trifles and curios which are nowadays so essential to the completion of a fashionable furnishing scheme. The examples of upholstery which appear as the principal feature of the lower group are designed in accordance with the dictates of prevailing taste, and offer a fanciful suggestion for an easy stuffover drawing-room suite on French lines. The little table in the foreground of the settee exhibits constructive originality in the novel treatment of the woodwork of the underframing, and would form an ornamental accessory to the furnishing requirements of afternoon tea.

ARRANGEMENT FOR SIDE OF DRAWING-ROOM.

By Henry Pringuer.

For the average middle-class English residence, the traditional eighteenth-century style of treatment of an interior on French lines is virtually out of the question. The elaborate wall panelling so essential to the typical decoration of an apartment in the Louis XV. or XVI. styles is much too costly a matter for a limited purse. In the special plate to which these remarks refer the designer has attempted to simplify these expensive decorative conditions, and offers an effective suggestion comparatively economic in character, and more within reach of the incomes of the community at large. The design shows a stylish development of the generally recognised division of the wall space into dado filling and frieze. In this case, however, a light and ornamental scheme of woodwork is introduced of a rich and effective description. This consists chiefly of ordinary moulding, mitred and panelled after the fashion indicated in the sketch. The diaper background of the shelf in the centre pediment is intended for Lincrusta or any similarly embossed class of wall-covering. The various moulded members of the woodwork should be picked out in delicate tints in harmony with the character and colourings of the wall hangings, which should be of the light French shades, and patterns associated with late eighteenth-century furnishing traditions. The silken drapery which surrounds the oval mirror situated just above the cabinet forms a novel and highly decorative innovation. This arrangement takes the place of the cabinet back or upper part, in which capacity it presents by no means an unpleasing alternative order of design.

A simple dwarf cabinet of the class indicated is thus all that is rendered necessary to complete the centre-piece. The oval picture frames which flank the central pediment are designed to do duty also as brackets for the situation of small pieces of art pottery. The various chair frames which figure in the illustration all bear an original stamp, and help to make up an attractive furnishing scheme of everyday interest and practicability.

The Boston Chair Company have just been awarded a medal, in connection with their exhibits at Sheffield, for quality and finish of their desks and chairs.

Mr. James Wild, curator of the Soane Museum, recently died in his seventy-eighth year. Having retired from professional life, he served the South Kensington Museum as referee in matters relating to Arabian art, in which he was deeply versed.

Exhibition of Mediæval Furniture.—The Austrian Museum is arranging an exhibition of mediæval furniture, which is to be lent by collectors and the proprietors of old castles in the provinces. It is to comprise all the furniture of bed and living rooms, implements and utensils for the table, the kitchen, and cellar, table and bed linen, embroidery, tapestry, pictures, caskets, bowls, and boxes, and ornaments of every kind. The exhibition is to comprise the romantic Gothic and early Italian Renaissance and other styles up to the year 1500. It is to be opened this month.

Woodwork in Art.—A writer in the *Graphic* says: "I see it stated that Herr Natter, the distinguished Austrian sculptor, who died recently in Vienna, was in his youth a wood carver, and by the practice of his humble craft rose to eminence in the highest of the plastic arts. Now, not a few of the best-known artists of this country have served a similar apprenticeship. Sir Francis Chantry, who died worth a hundred thousand pounds, rose from the carving of ship's figure-heads, through second-class portrait painting, to quarry in the gold mine of his very respectable, if not transcendent, talents. The first serious efforts in art of Professor Herkomer and of Mr. Seymour Lucas were made with the gouge and chisel on a block of wood. James Burnet, too, practised as a wood carver, and Opie professed the baser craft of a carpenter, and Romney of a cabinet maker. It is only another illustration of the truth that to the real artist the medium is nothing—nothing but the means to reach a higher end."

Society of Arts.—The inaugural address of the 139th session of this Society was delivered by the Chairman of the Council, Sir Richard Webster, Q.C., M.P. Mr. James Dredge will read a paper on the "Chicago Exhibition of 1893" on the 7th of this month. At subsequent meetings, the dates of which are not yet published, papers will be read by Professor George Forbes, F.R.S., on "The Utilisation of Niagara;" Mr. Bennett H. Brough, "The Mining Industries of South Africa;" Professor Francis Elgar, LL.D., "Trans-Atlantic Steamships;" Professor Frank Clowes, D.Sc., "The Detection and Estimation of Small Proportions of Inflammable Gas or Vapour in the Air;" Mr. William Key, "The Purification of the Air Supply to Public Buildings and Dwellings;" Mr. Wilton P. Rix, "Pottery Glazes: their Classification and Decorative Value in Ceramic Designs;" Professor W. Noel Hartley, F.R.S., "The Chemical Technology of Oil-boiling, with a Description of a New Process for the Preparation of Drying Oils, and an Oil Varnish;" Sir William Wilson Hunter, K.C.S.I., C.I.E., LL.D., "Ten Years of Progress in India;" Sir Edward N. C. Braddon, K.C.M.G., Agent-General for Tasmania, "Australasia as a Field for Anglo-India Colonisation;" Sir Juland Danvers, K.C.S.I., late Public Works Secretary, India Office, "Indian Manufactures;" Mr. Jervoise Athelstane Baines, I.C.S., Imperial Census Commissioner for India, "Caste and Occupation at the last Census of India;" Mr. Edward J. Howell, "Mexico, Past and Present;" Mr. Cecil Fane, "Newfoundland;" Mr. W. B. Percival, Agent-General for New Zealand, "New Zealand."

Reviews of Trade Literature.

THE WIENER MOBEL-ALBUM.

THE cabinet maker and house furnisher must needs keep himself well acquainted with what is being done by others in his own trade in different parts of the world, if he wishes to retain a premier position in the march of progress. But to many it is impracticable to visit the various countries whose furniture and woodwork are worth studying, in order to see the goods for themselves, and the only alternative method of keeping informed in such matters is to obtain and study the design books and other art literature published in the principal commercial centres.

We have before us a new work, published by Messrs. Thiel and Schkerb, of Vienna, which is entitled "The Wiener Möbel-Album," and a perusal of its sixty plates gives an admirable idea of the style and characteristics of the household furniture now being produced in the country from which the book comes.

Reproduction from a plate in the Wiener Möbel-Album.

The German Renaissance, and German—or Austrian—renderings of the Italian Renaissance, Louis Quinze, Louis Seize, "Englisch," Gothic, and other styles, are copiously illustrated by designs for furniture for the various principal apartments of the house, and it is most interesting to observe the manner in which our own forms, and those of France, are rendered by the phlegmatic Teutons. We are bound to say that the selection of studies in the German Renaissance forms by far the most valuable section of the work from an English cabinet maker's point of view. The majority of the designs in that mode are most useful lessons in the disposition of those details—applied turning, complicated mitres, bold mouldings, flat strapwork, and other species of ornamentation—so inseparably associated with German work. Even if only for the latter reason, we have no hesitation in commending "The Wiener Möbel-Album" to those who wish to make their art reference library as complete as possible.

It seems curious that it should be so, but the German treatment of the Rococo, or "Louis XV.," is more successful than their rendering of the "Louis XVI." Doubtless this is due to the fact that to be at all correct in designing on the lines of the former style, a total abandonment of German forms of carcase work is absolutely essential, while in the Louis Seize the square carcases tempt the designer to take those which he has to hand, and to rely upon the carving and other external embellishment for effect. The plates are produced by a most effective photogravure process, and are bound loosely in a case, portfolio form, so that any one, or more, may be used separately from the rest. Those who wish to become acquainted with this work may see a copy at the office of this journal at any time.

ALTE UND NEUE FÄCHER.

Strictly speaking, fans do not come within the province of the house furnisher, but as many of our readers, independently of their commercial pursuits, take a deep interest in the history and development of anything associated with decorative textile fabrics, it is not out of place here to refer to a work which is now being published by Messrs. Gerlach & Schenk, the well-known art publishers of Vienna, having as its title "Alte und Neue Fächer." Generally speaking, fans are the outcome of a love of ease and luxury, for they are certainly found more frequently in the mansion and the palace than in the more humble abodes of "the masses." Such being the case, artists of the first repute have not deemed it beneath them to design some choice scheme for the embellishment of those articles, and in the book under review a number of the most recherché are illustrated in a style that may, without undue praise, be described as perfect. Indeed, any or all of the plates therein might well be framed, and would grace the walls of any apartment. Floral designs, allegorical schemes, and pastoral views such as some from the brush of Watteau, form the principal motifs for the embellishment of the fans illustrated, and the execution of one and all is really exquisite. Indeed we have not seen anything more admirable of its kind.

CATALOGUE OF BAND SAWS, &c.

We have before us a catalogue of band saws and band-saw tools, published by Mr. C. D. Monninger, St. Anna Works, 124, Clerkenwell Road, London, E.C., and commend it to the notice of those cabinet makers who intend to renew or extend their plant of woodworking machinery. This manufacturer states in his introduction that he has for years past made a speciality of the manufacture of band saws, and the steadily increasing output testifies to the excellence of his goods. The finest steel obtainable is employed and is treated by special patented processes, which result in the production of saws characterised by elasticity, strength, and edge-holding qualities of the highest degree.

Mr. Monninger is in a position to manufacture band saws as wide as 12 inches, and from 80ft. to 100ft. long. Lists of the above machinery, also of saws, files, machine plane irons, emery wheels, and special woodworking tools, may be had on application to the above address.

THE PRACTICAL POLISH AND VARNISH MAKER.

Those of our readers who studied the article on gold lacquers and varnishes, contributed to our columns some months ago by Mr. H. C. Standage, will be glad to learn that a volume on the making of polishes and varnishes generally has recently come from his pen, and is now obtainable at a reasonable figure. The book contains seven hundred and fifty practical receipts and formulæ for the manufacture of polishes, varnishes, and japans of all kinds for workers in wood and metal, as also directions for using, and should be in the hands of every practical man. Messrs. E. and F. N. Spon, 125, Strand, are the publishers.

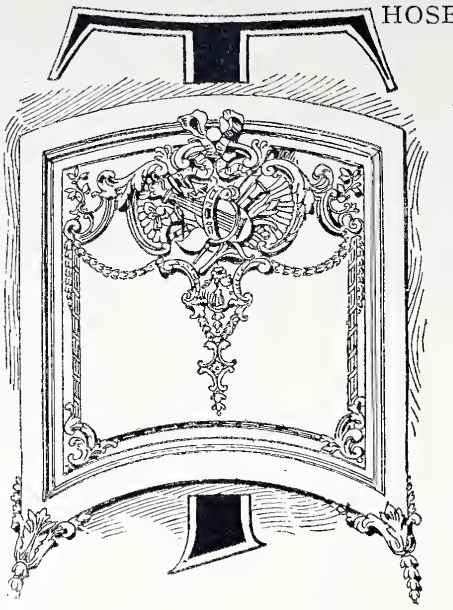
HARWOOD'S SYSTEMATIC COURSE.

As it is practically impossible for a cabinet maker to attain to any eminence in his craft unless he possess some skill in using his pencil, we are glad to draw attention to any works that are calculated to aid him in acquiring a knowledge of drawing. The first two books of the above series, "Freehand Drawing" and "Shading from the Cast," are obtainable, and are arranged with a judgment which is calculated to render them of more practical use to the student than most handbooks of their class. They have been arranged by Mr. A. Harwood, head Master of the Dewsbury School of Art, and art master of other institutions, who has prefaced each with a theoretical sketch of the subject in hand. Messrs. Simpkin, Marshall, Hamilton, Kent, and Co, Ltd., 4, Stationers' Hall Court, are the publishers, and the price is one shilling.

Technological Examinations.—If there is any use in examinations in technological subjects (remarks the *Architect*) the City and Guilds of London Institute has provided opportunities enough where it can be secured. During April, May, and June of the present year the knowledge possessed by students of no less than fifty-five subjects was tested. Altogether 16,565 students from 610 classes in 265 centres of teaching presented themselves. There were 8534 papers submitted, which is an increase on last year's work. The percentage of failures, it must be acknowledged, was rather high, being 47·6, while last year there were only 44·7 failures. At the same time, the result is not altogether disappointing, and it reveals that the examination is not a matter of form. In carpentry and joinery 886 papers were prepared, and 40 per cent. turned out failures. Out of the 825 papers from plumbers the failures were more numerous, being 47·2 per cent. In brickwork and masonry the failures amounted to 36·7 per cent. on 215 papers. Only three papers related to plasterers' work; two passed, and the failure was therefore 33·3 per cent. In 1890 the percentage of failure in plumbing was 59, and last year 56·7. On the whole the results are encouraging, and it is evident, as the Examinations Committee report, that "the value of the Institute's certificate is more generally appreciated by artisans and by employers, and that the examinations are utilised by County Councils as a satisfactory means of testing the efficiency of the technical classes under their control."

❋ Art Lectures and Literature. ❋

ART EDUCATION.



THOSE who take an interest in technical education will find the following remarks, delivered by Dr. R. R. Anderson, LL.D., Architect, at the opening of the New School of Applied Art, Edinburgh, worth notice. The speaker said:—

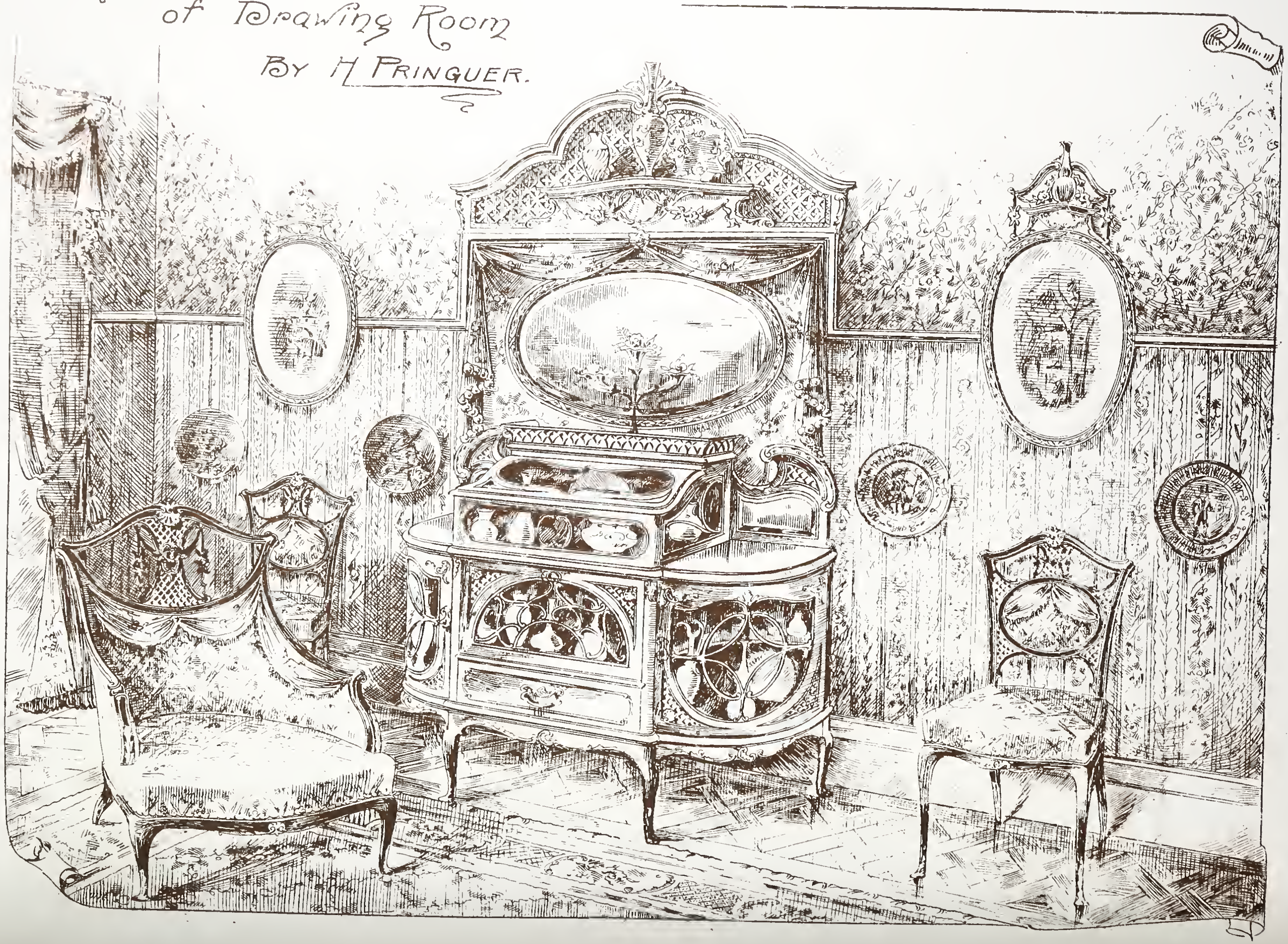
The opening of a new school in a city where there are so many, and an art school in a group of buildings where there are already two of them, calls for a full explanation of why it has been instituted, wherein it differs from existing schools, and its aims and objects. In a few remarks I and others are to make this evening, we hope to make these things plain to you, and so justify what we are now doing.

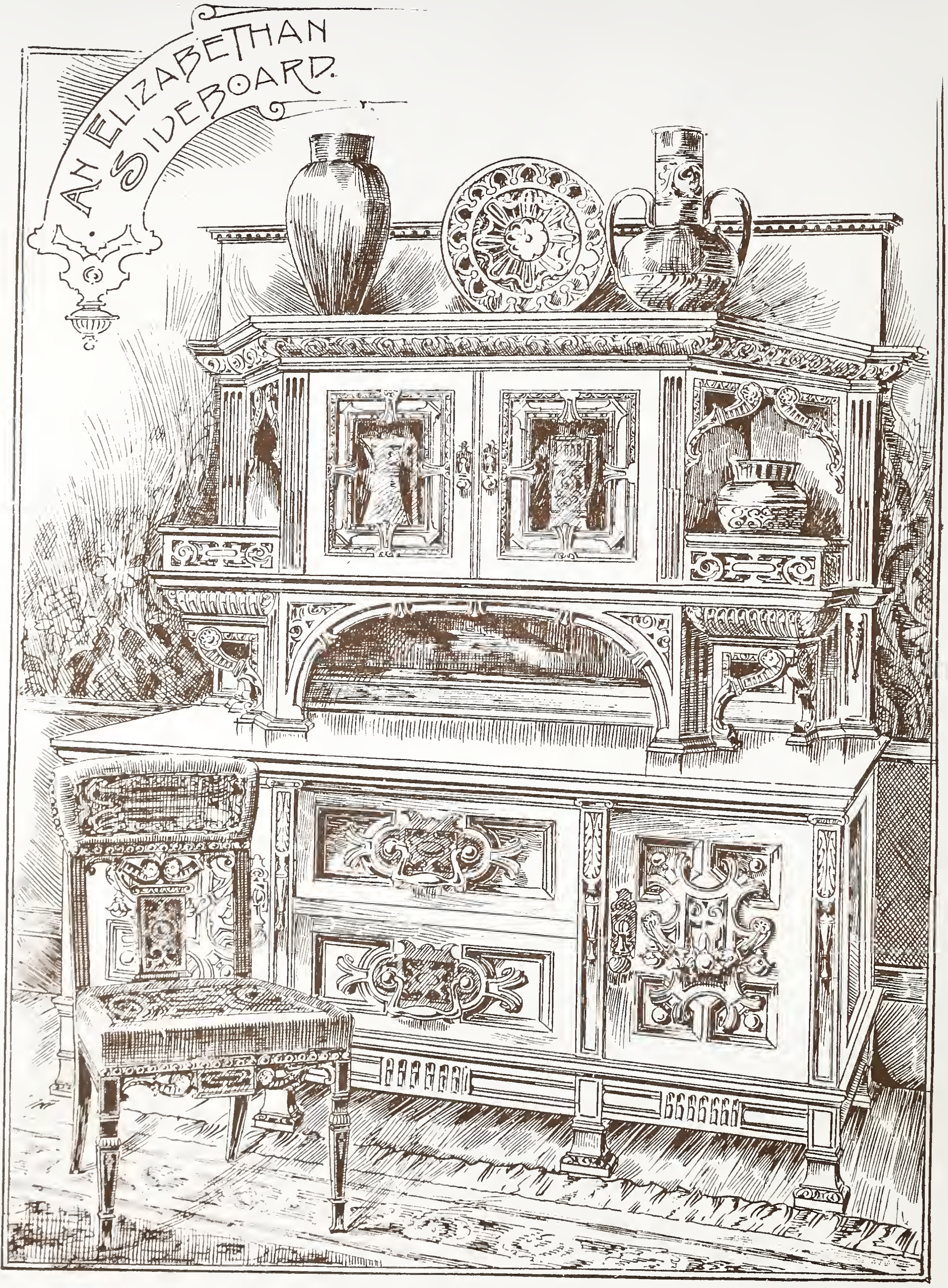
Upwards of two years ago a number of us, feeling from actual experience the necessity of meeting the increasing demand for a high standard of excellence in all kinds of work requiring art labour, decided to organise a school, not for the teaching of drawing, as that is provided for elsewhere, but for imparting an accurate knowledge of the various phases of art which must be used more or less by a large number of industries, and which we say cannot be obtained at present in any existing school. Decorative painting, furniture, sculpture, wood, metal and plaster work, &c., have now as much care and study devoted to them as the structure of the building these arts are to complete and adorn. The other arts not connected with building, such as typography, silver and goldsmiths' work, bookbinding and lithography, are also full of activity, and a desire to recover the good old traditions of art, as the only hope of making real progress, and of producing works that will satisfy that unextinguishable desire of man to possess and surround himself with. Now, while architects and other employers of labour are doing their best, their efforts are, to a certain extent, neutralised by not having a sufficient command of artistic labour, and one of the chief objects we have in view is to meet this want by doing our best to raise the standard of art knowledge and skill of working men, and increase the industrial reputation of the city. These, gentlemen, are our motives and reasons for embarking on this work.

And now wherein does this school differ from the other art schools referred to? Royal Academies have existed from the first, practically for the benefit of painters of pictures, and from their composition and constitution they cannot undertake other work; the production of easel pictures, and such sculpture as they have developed, is so entirely dissociated from the constructive arts. Decorative painting and sculpture, to be of service to us, can only flourish and be fully developed when in intimate alliance with architecture.

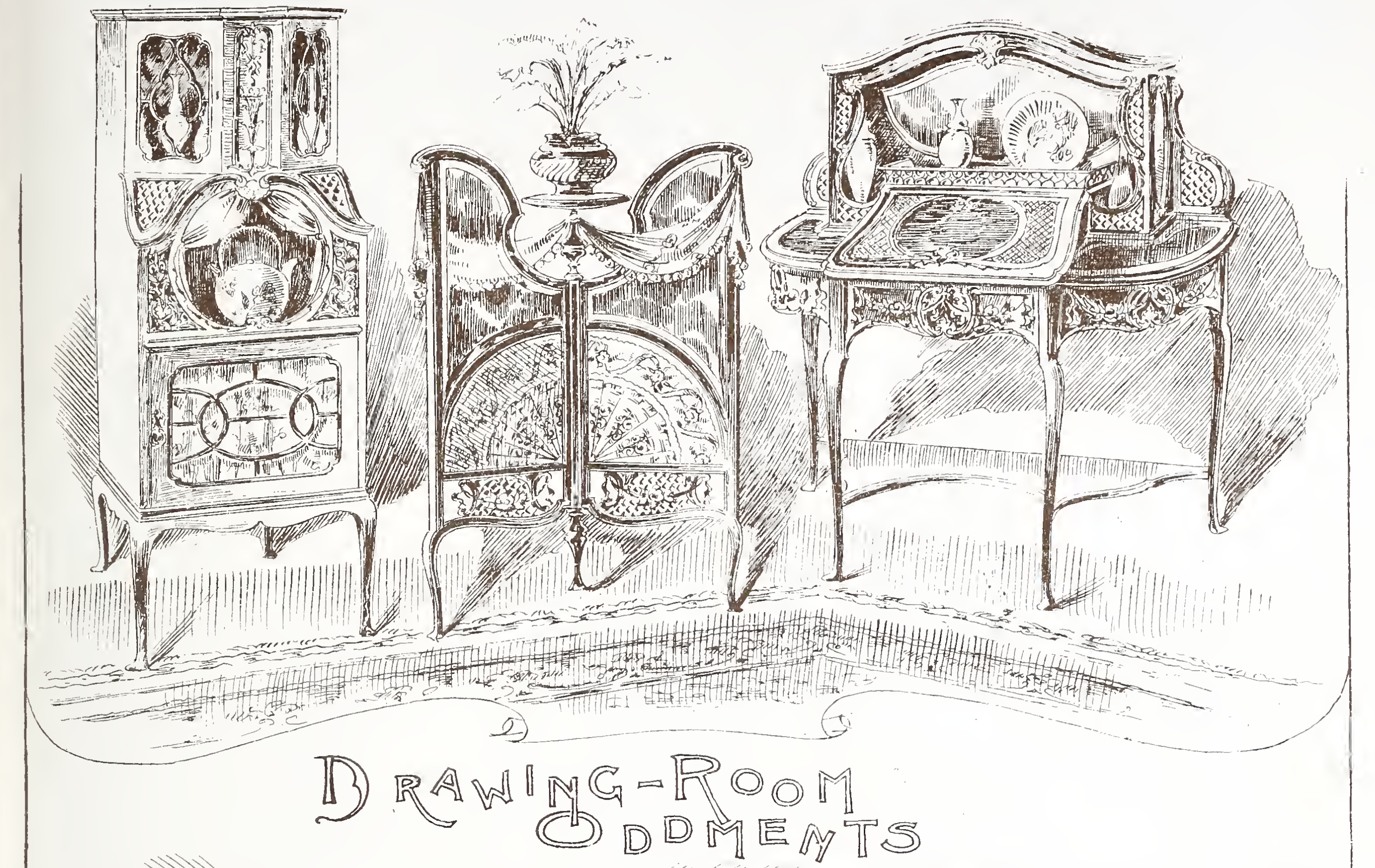
The other art school is the one carried on in this building under the Department of Science and Art. This Department, which has grown so large that it now has nearly all the art schools in this country under its influence, admittedly does not

Arrangement for Side
of Drawing Room
By H Pringuer.

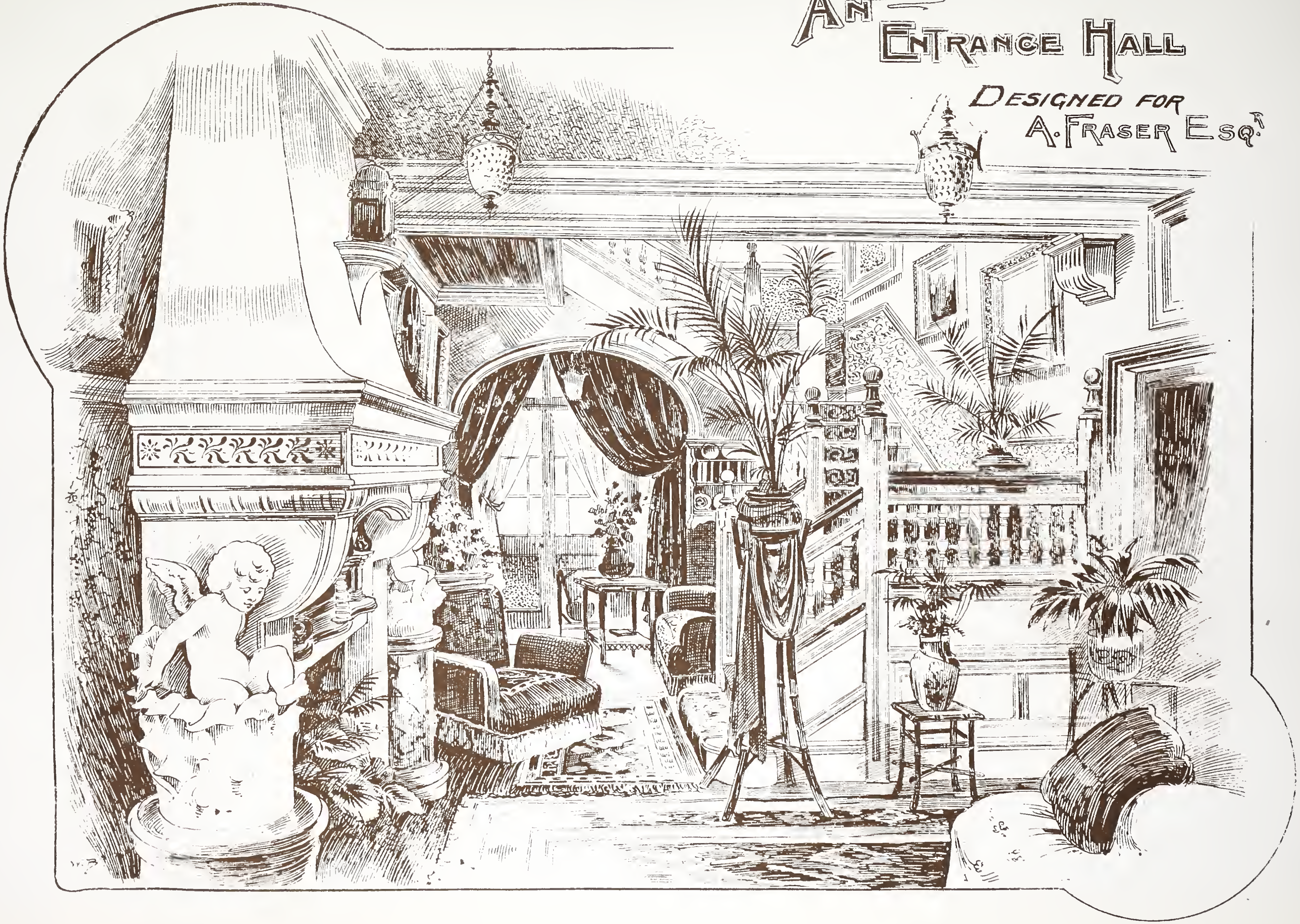




AN ELIZABETHAN SIDEBOARD.



DRAWING-ROOM ODDMENTS



An Entrance Hall

Designed for A. Fraser Esqr.

influence art in proportion as its large organisation and the means at its disposal might imply.

South Kensington was originally founded for the encouragement of design as applied to arts and manufactures, but it is now generally acknowledged that it has drifted away from this, and has become in the main a school for the teaching of drawing and painting, the drawings and paintings being the end, and not the means to the end, they originally aimed at. Such a large and centralised institution can only be worked like a machine; otherwise there would be chaos. It can only to a very limited extent recognise the ever-varying individuality and capacity of the student, and he must be largely ignored in favour of the smooth working of the machine.

The system of payment by results—a system unknown in the art schools of the rest of Europe—is adverse to the development of the student. The workman is not there to learn to draw and colour to the extent necessary to enable him to apply these acquirements to his craft, but the greater part of his time is spent in working up his drawings to a certain pictorial standard of excellence as drawings.

Now, do not suppose that because I have given an adverse opinion on the system pursued in the art schools working under the rules of South Kensington, that there is not something to be said for the work they do. Much of their work is of great value, and the devotion of many of their teachers—and none more than the much-respected head teacher in the Board's School—to the advancement of their pupils, as far as the routine and mechanism of the Department will permit, is worthy of all admiration. Even if South Kensington had done nothing more than call into existence their great museum, which is a treasure-house of art and an inexhaustible source of information for workers, the Department can point to something the like of which is not to be seen in any other country in the world.

My sole object in putting forward these criticisms on the schools alluded to is not to prove to you that they are of no use, but to bring out the distinction between them and the one we are now met to inaugurate. What then are the chief points of difference? They are these:—This is not a drawing school, as pupils before they can enter here must possess a reasonable proficiency in drawing. It would be a waste of time for us to teach what is being well done elsewhere. The drawings made in the school will not be the end, but the means to the end, which is the acquirement of art knowledge and power of expressing one's thoughts, and to show how they are to be realised and put together by the workman. Were we to follow the practice of a drawing school, where the merits of the drawings are the measure of the student's ability, a student could easily spend the greater part of the session in working up one or two drawings of casts, but he would know nothing whatever about the history of the thing he had been copying, or those circumstances of its place and position in the work from which it was taken, which necessarily determine its special character, nor would he learn how to make use of similar work in actual practice. Each student will be allowed and encouraged to make his drawings in the way he feels he can best do them. If you allow freedom, drawing is like handwriting; each student will have his own characteristics, and each may be equally good and serviceable. To the picture painter his drawing or painting is the beginning and end of his work, and these are the things he sells, and the public pay for them according to their merits and the reputation of the man who does them. But drawings for industrial purposes are totally different. In architecture it is not the drawings, but the buildings erected from these drawings, that show the man's work. The drawings may be worthless as drawings, but the work erected from them noble and enduring. Take the drawings, many of them now in the possession of the Board of Manufactures and the University, of the late Mr. Playfair, the architect to whom we are indebted for some of our finest buildings. These drawings are hard and mechanical, but not so his work. It shows him to have been a highly educated man in his art, full of a fine and keen sense of harmony, proportion—qualities that have not been exceeded here since his day. To go a little further back; take the Register House, by the Adams, or the old part of the Royal Bank, by Sir W. Chambers, buildings which will ever be regarded as worthy of admiration. If you saw the drawings made for these, you would say that they were very poor indeed, and that there are draughtsmen now living without number who would make more artistic ones, but you cannot put your finger on more than one Adam or one Sir W. Chambers.

The same may be said more or less of drawings for everything that is made. You cannot, for example, render in a sketch on a piece of opaque paper the effect of a stained-glass window which is transparent and modified every hour of the day by changing light; the glass artist's work is not seen till the window is made. The next point of difference is this, that the collection of things in a drawing school are merely there as objects to make drawings and paintings from. The collection of things we hope to have will no doubt be often drawn and modelled from, but the primary object and use of the collection will be to teach the history and development of art and the characteristics of each period. Mr. Inglis, the secretary of the Board of Manufactures, and myself were entrusted by the committee with the purchase of materials for the school. We visited London and Paris, and spent about £400 on collections, which, though very incomplete, will give us a start. We shall have on this side of the room a collection of casts illustrating Mediæval work from the twelfth to the fifteenth century. That side will be devoted to Classic and Renaissance art. The casts of Mediæval work we have been able to get are all from English buildings; there are no examples of Scotch work in the market, but we have begun a collection, and hope in time to make it completely representative of all the best work of Scotland. We have also secured a very fine collection of photos of French Mediæval work, a complete set of photos from the casts in the museum of the Trocadéro in Paris of work from the twelfth to the sixteenth century; also a very fine collection of photos of metalwork, decorations and furniture, including a special collection of chairs, well worthy of the most careful study. From the Ecole des Beaux-Arts in Paris and from the British Museum we have purchased some good casts of Classic work, and from the latter a most interesting collection of casts of Classic gems, Italian medals and Mediæval seals, every one of which is a delight to look on, full of suggestions and worthy of the most careful study. We also hope that the Board will put at our service a selection from the Tassie gems, one of the finest collections extant. We have also made a beginning to a collection of casts and illustrations of heraldic work, modern heraldic draughtsmanship being in a most deplorable condition, and for the use of students of typography a series of casts from inscriptions on buildings and monuments, from the earliest to the present day, and, wherever possible, with the date of execution. We shall have all these arranged chronologically and in a convenient form for consultation and study, and if the student makes use of the opportunity given him, and closely examines all these things, without even putting pencil to paper, he will be silently gathering knowledge, which will come to his aid when circumstances call for it.

We have spent £100 on books, but we don't get much for that; however, it is a beginning, and we shall have the use of the library belonging to the Board and to the Architectural Association, that body having found, I hope, a permanent home in this building, a fitting reward for many years of quiet, steady, but acknowledged work, carried on often at great personal sacrifice by the members for the benefit of those coming after them.

Our ultimate aim is to have a reference library, with special books for all the different trades. No doubt there are some books of this description in the other libraries in town, but you must remember that the students who are to work here are at work all day at their different employments, and their time must be economised, and they ought to have everything at hand.

Another point of difference is that the teaching will be carried on by those engaged in the work they profess to teach. In France and Germany the education in the industrial art schools is carried on by teachers who are at the same time engaged in the practice of art, and with the best results. I have undertaken for a time the general superintendence of the work, and I shall be most ably assisted by Mr. Frank Simon, and Mr. George Watson, architects, two of the best draughtsmen in Edinburgh. For modelling, the teacher will be Mr. Robert Innes, and he is well known as the best man we could get. For colour we have not yet fixed on any one. Nothing can be done with this class till further on in the season.

In the prospectus already issued it is stated that the basis of the teaching is an education in common in Classic, Renaissance, and Mediæval arts; but this requires a little explanation, as I have heard it said that this teaching is only for architects. It is not so. All who contribute to the completion of a building must understand one another. They must all be able to speak the same language, if they are to work in harmony with one another and realise the complete conception of the architect. This common language is the style of art adopted in the work in hand. You would not like to hear a beautiful piece of music by one of the great masters, with an occasional bar or two from a pibroch or a Highland reel thrown in at intervals; you would at once recognise the absurdity of it, and its offence to the ear. But an educated eye would find the stately forms and features of, say, thirteenth-century Gothic decorated with the French Rococo of Louis XIV. equally absurd and offensive.

A knowledge of ornament alone is an incomplete education; ornament dissociated from the thing it ornaments has no *raison d'être*. To decorate with intelligence you must understand the thing you are decorating; therefore we say that all who contribute to a building must have as a foundation a knowledge of architecture. When they acquire that, each man will look at his own work with a fuller intelligence and from a surer standpoint than he can without that knowledge..

Let us take each contributor separately. First comes the architect. It goes without saying that he ought to know all about architectural form and features. The sculptor cannot bring his work into harmony with the building unless he understands the various styles of architecture he is called upon to decorate. Compare many of the monuments now erected with the lovely ones of the Mediæval and Renaissance times—everything in just and true proportion, subordination of the parts to the whole, elegant, graceful and appropriate, details all producing that feeling of satisfaction in the beholder that proclaims it a work of art.

Why should our sculptors not work as the men of old did? As far as we know, there is no architect to make the design, then a mason to do the pedestal, followed by the carver who did the ornamentation and a sculptor to do the figure. The sculptor did the whole thing. It was all his own work, and he knew how to make the general design and all the architectural accessories and ornamentation. If the sculptor was fully educated he ought to do this now. Take the decorator. You find the best decorative painting of any good period full of architecture, all correctly drawn, and showing great knowledge of perspective and light and shade, and all in harmony with its architectural surroundings. Take glass-painting. There are few windows without architectural detail in them, requiring considerable knowledge to do them correctly. All structural decoration is architectural more or less, and if a student has a fair knowledge of architecture as a basis, he will do his own particular work more intelligently than he who has not this knowledge. He will avoid making grammatical errors, he will acquire that sense of proportion, scale, fitness and submission to the subordination of his particular work to the general conception.

Architectural forms, details, and ornamentation enter largely into the design of all the minor trades, but modified to suit the material, the purpose and scale of the work. Of course the amount of architectural study that will be made obligatory will vary with the nature of the occupation of the student. As soon as the visiting committee consider that the student has acquired enough for his particular art he will then follow his own special work as far as it can be carried on in the school.

Even the typographer and lithographer make a large use of architectural forms. Here are one or two title-pages illustrating this. Here is an outside cover of a French geographical dictionary now being published in Paris, and here is the playbill of the Lyceum Theatre, Edinburgh. In both of them architectural features and ornament are largely made use of. The French one is designed by a man who could draw architecture, ornament, and the figure equally well, and combine them into a beautiful and appropriate design. The Edinburgh playbill is done by a man who could not draw architecture, ornament, and the figure, and has not produced an elegant and appropriate design. The French design is not registered, but the playbill is, and let us trust that the only effect of this may be to prevent such a feeble production being used by others.

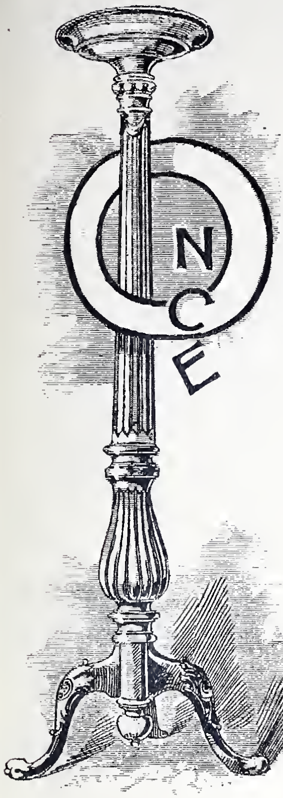
The course of instruction will be thoroughly practical and varied to suit the student's interest. At intervals we hope to secure good men in the various arts to come and tell us all they know. The class for colour will be open to all during the summer session; nearly every trade will benefit by it. The student will be taught to mix up plain tints, and for this purpose we have purchased in Paris most instructive means for teaching this.

(To be continued).

Society of Arts.—The following courses of Cantor lectures will be delivered during the coming session of the Society of Arts:—Dr. J. A. Fleming, "The Practical Measurement of Alternative Electric Currents," on January 30, February 6, 13, 20; Professor W. Chandler Roberts-Austen, C.B., F.R.S., "Alloys," March 6, 13, 20; Mr. Lewis Foreman Day, "Some Masters of Ornament," April 10, 17, 24, May 1; Mr. C. Harrison Townsend, F.R.I.B.A., "The History and Practice of Mosaics," May 8, 15.

Competition for the "Owen Jones" Prizes.—This competition was instituted in 1878 by the Council of the Society of Arts, as trustees of the sum of £400, presented to them by the Owen Jones Memorial Committee upon condition of their expending the interest thereof in prizes to "Students of the School of Art who, in actual competition, produce the best design for household furniture, carpets, wall-papers and hangings, damask, chintzes, &c., regulated by the principles laid down by Owen Jones." The prizes are awarded on the results of the annual competition of the Science and Art Department. Six prizes were offered for competition in the present year, each prize consisting of a bound copy of Owen Jones's "Principle of Design" and a bronze medal. The following were the successful candidates:—Robert Dow, School of Art, Glasgow: design for a printed hanging. Florence Morris, School of Art, Hertford: design for a plate. William Spiers, School of Art, Glasgow: design for a hanging. Ella B. Ginn, School of Art, Hertford: design for wall-tiles. Ada Hasleham, School of Art, Cavendish Street, Manchester: design for a printed cotton. Joseph G. Slade, School of Art, Cavendish Street, Manchester: design for calico prints.—*The Builder.*

Exhibition Intelligence.



TURNERY AT THE MANSION HOUSE.

ONCE AGAIN the Worshipful Company of Turners have held their annual prize competition, and the exhibition of specimens of work sent in was held at the Mansion House during the latter end of October last. The competition was divided into two sections, wood and pottery, and the judges in the former section were Past-Master J. I. Holtzapffel, Esq., A.M.I.C.E.; Howard W. Elphinstone, Esq., F.R.G.S., F.L.S.; R. C. Rapier, Esq., M.I.C.E.; and Alfred H. Bevan, Esq.; while those for the pottery section were Wm. Brindley, Esq., F.R.G.S.; Sir Douglas Fox, Member of Council Inst. C.E.; Colonel Alfred J. Copeland; and J. C. L. Sparkes, Esq., Principal of the National Art Training School, South Kensington.

As far as wood turning is concerned—and it is that which is of the greatest interest to the readers of this journal—although the exhibits included much careful and praiseworthy work, there was really nothing which could not be seen in any high-class furniture showroom any day of the week, and we have not, therefore, deemed it necessary to illustrate many examples. Indeed, those which are indicated herewith have been sketched more on account of their having gained prizes, than from their possessing any great amount of freshness or originality. It must not be understood that we wish to underrate their excellence in any way, but are simply giving expression to the impression received by practical members of the trade visiting the display in question.

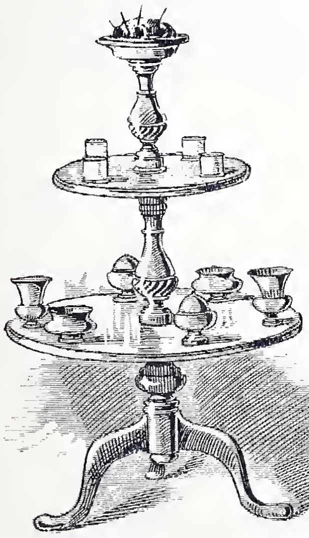


Fig. 2.

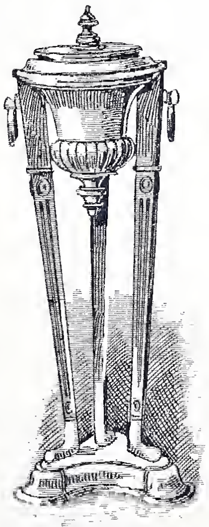


Fig. 3.

The lamp-stand in the initial was one of the pair executed by Mr. J. Lewinton, 13, Duck Lane, Soho, which, with a pair of flower vases, gained a silver medal, a prize of five guineas, and the freedom of the Company, as also of the City of London. The design is refined and elegant, and the execution was of a high order. The incense tripod, Fig. 3, was one of a pair by Mr. George Adams Alderton, of Brighton, a previous first-prizeman, who this year was successful in carrying off the second prize.

In the pottery section some of the forms in turned clay were worthy of note, two of which, by "Michael Angelo," are illustrated in Figs. 4 and 5.

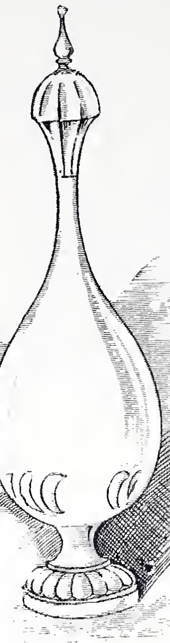


Fig. 4.

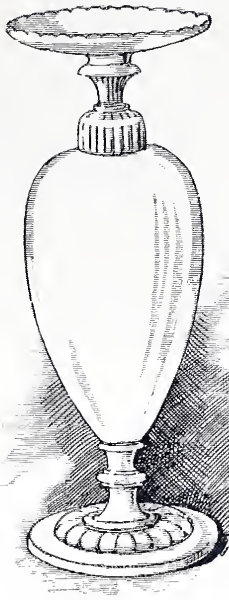
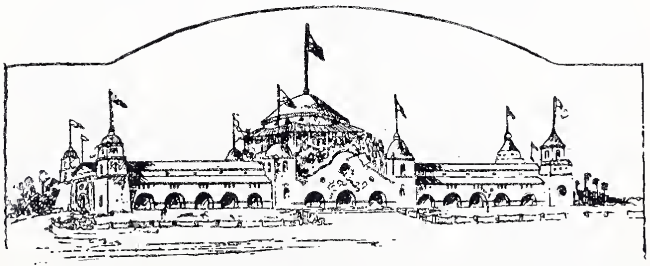


Fig. 5

Altogether, eighteen prizes (including four apprentices') were awarded in the wood turning section and thirty-four (including seven apprentices') for the pottery work, and in the latter class the judges specially commended much of the apprentices' work, stating that it was equal to that of the elder competitors. The Lord Mayor presented the prizes in the Egyptian Hall of the Mansion House on October 28th.

THE CHICAGO EXHIBITION.

As the Columbian Exhibition, at Chicago, is to be one of the principal events of next year, we give herewith rough indications of a few of the States' buildings, supplemental to those which were published in these columns a few months ago. Our trans-Atlantic contemporaries are full of the forthcoming glories of the great show, and seem to be unable to find a variety of adjectives sufficiently extensive for their descriptions. Doubtless it will be a gigantic enterprise, and if its artistic quality is equal to its dimensions we may expect something such as has never before been witnessed.

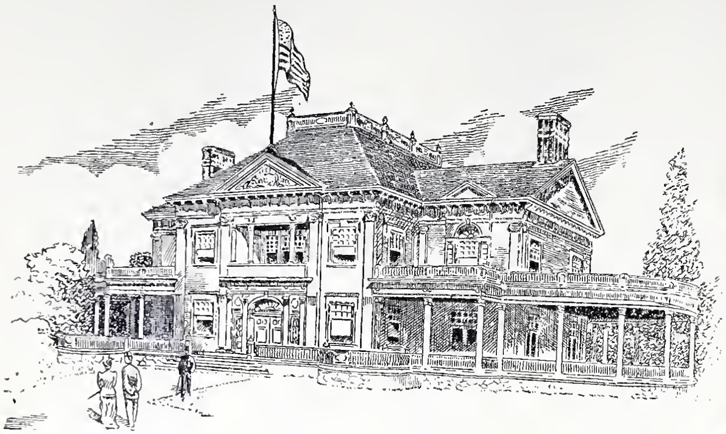


California's Building.

When speaking at the Chatauqua Assembly, on the purposes of the exhibition, Commissioner Bryan, pointing out the lessons it would teach, said:—

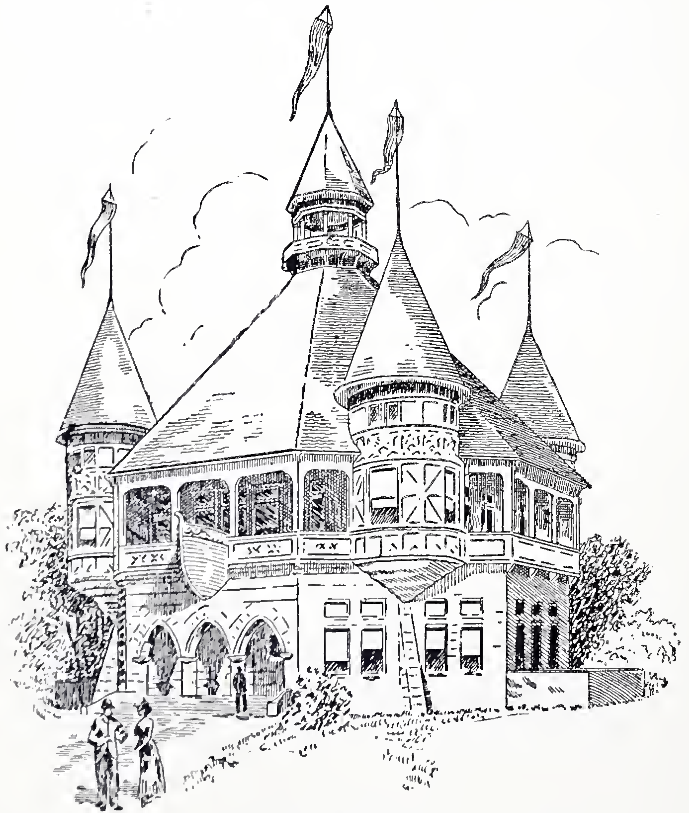
"Most entertaining and instructive will be the processes exhibited at the fair of converting the raw material of many products into manufactured articles, such as the treatment of wool, the manufacture of paper, the preparation into food of the fruits of the soil and of trees and of plants, with chemical, hygienic and physiological lessons in respect to foods, the making of brick and of pottery and of glass as practised in different countries, the making of watches, the carving of wood, marble and ivory, the polishing of precious stones, the operations of the dairy and of the apiary, with a multitude of other industrial operations of interest and value.

"There will be shown the generating and many of the uses of steam and electricity; there will be miniature engines, such as were at Paris, of so diminutive a form that a few drops of water will put them in motion, and there will be a mighty Corliss and other engines of almost incredible horse-power; and huge boilers and pumps, condensers and dynamos. The rolling mill and the blast furnace will be seen in actual operation.



West Virginia's Building.

"Edison—the great wizard of the north—gave me some inkling of his projected exhibition, and he calculates that it will greatly eclipse that which at Paris won for him not only prizes and medals from the judges of awards, but the encomiums of the press and people of the world. His seemingly exhaustless ingenuity is now called into requisition to render this forthcoming exhibit the crown-glory of his life. Were there nothing else to be seen at the fair than the exhibition of this wonder-freighted element, electricity, in all the varied uses to which it is already applied in the infancy of its employment, attendance would be amply compensated.

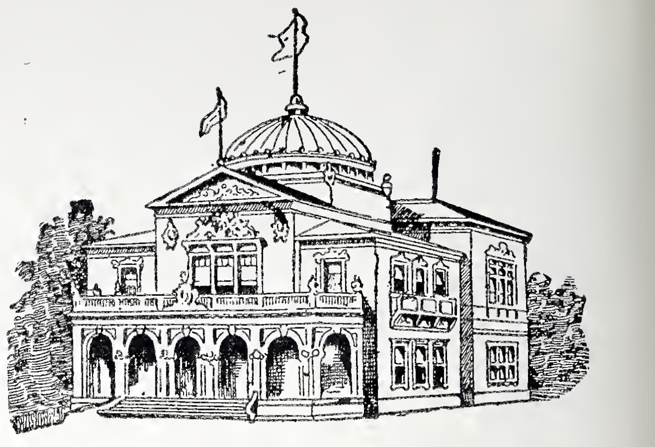


Maine's Building.

"Krupp's representative assures me that the exhibition from that famous cannon factory will involve an outlay (merely incidental to the exhibit, and exclusive of the cost of manufacture) of several hundred thousand dollars.

"Theodore Roosevelt 'wants an exhibit of every weapon and utensil used in hunting, fishing, and trapping since the discovery of the country.'

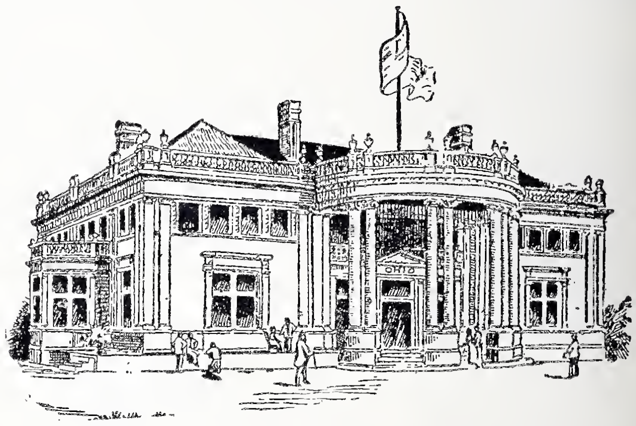
"From Japan, besides the Japanese garden and the Japanese village, and very many other exhibits peculiar to that interesting and comparatively unknown country, we are promised fine specimens of ancient Japanese art, which for ages have been hidden away in Buddhist shrines. There will be Moorish palaces and imposing mosques, a street of Cairo with its composite pictures, also a street in Constantinople and a Turkish bazaar.



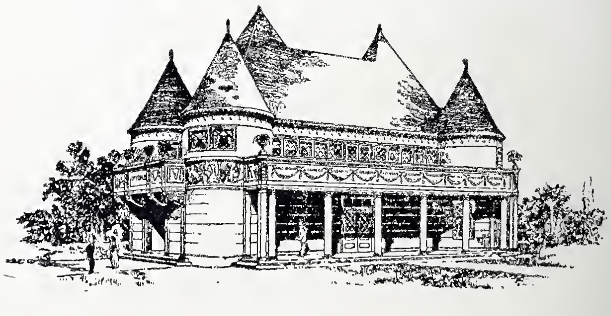
Arkansas' Building.

"Valuable exhibits will come from Italy and from Greece, those nurseries of classic art.

"There will be no Eiffel tower, the offer of M. Eiffel to reproduce his famous tower, creditable a monument as it is of French engineering skill, having been very properly but, of course, politely declined. The monument with us will be the grand scale upon which, in that young city, so stupendous an undertaking has been conceived and executed. One building—among the very many that cover the extensive grounds—towers above all, and, indeed, exceeds in dimensions any building on our planet. Its seating capacity is vastly in excess of that of the Roman Coliseum, and perhaps the most striking comparison to our minds here would be to state the fact that this great amphitheatre of our assembly could be tucked away in one corner and leave abundant space for a number of others like it to be placed in rows upon the main floor of the mammoth building. Speaking of that main floor, a close observer who has just measured it writes: 'Two pyramids as big



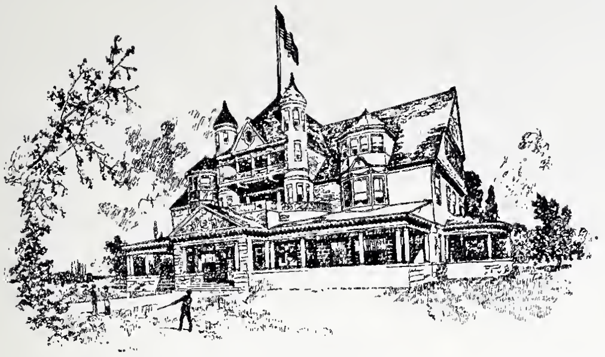
Ohio's Building.

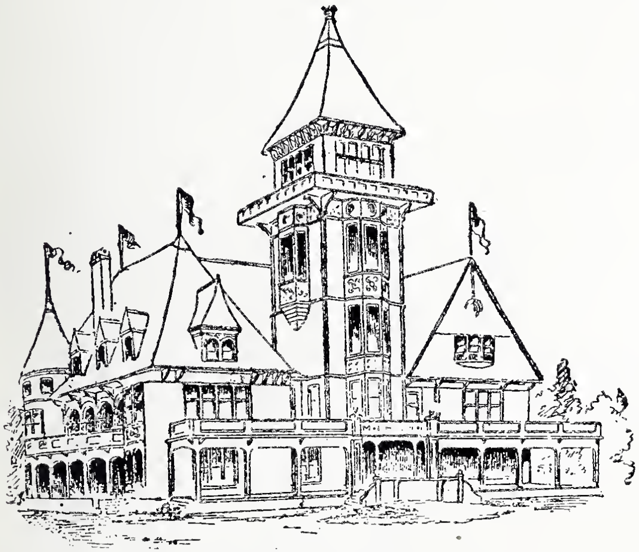


Wyoming's Building.

as Cheops would sit upon it side by side and leave room for the capitol at Washington.'

"Elsewhere have been possible superb architectural groups with glittering domes and pinnacles, with statues and electric fountains, with floral and horticultural wealth of display, but no other exposition city on the globe possesses this priceless opportunity of Chicago to add to a like array of beauty a great inland sea, to surround the mighty structures with lagoons, like the canals of Venice, to be enlivened by gondolas and other pleasure crafts, and then, as if to crown the whole with a matchless charm, to place the entire exposition site on a majestic lake, boundless to the eye and enhanced in picturesque effect by sails without number, and steamers and war vessels, all uniting to present a land and naval pageant of imposing extent and surpassing beauty."


Wisconsin's State Building.


Michigan's Building.

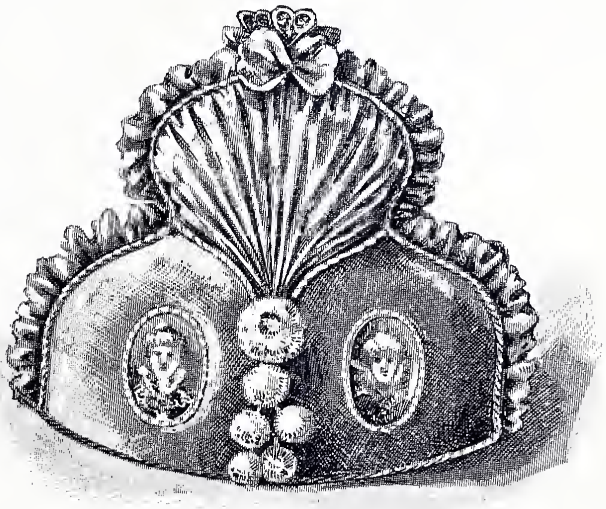
Did space permit, we should like to reprint the programme of ceremonies attending the dedication of the exhibition, but as it would occupy some pages to do so, must refer the reader to official sources.

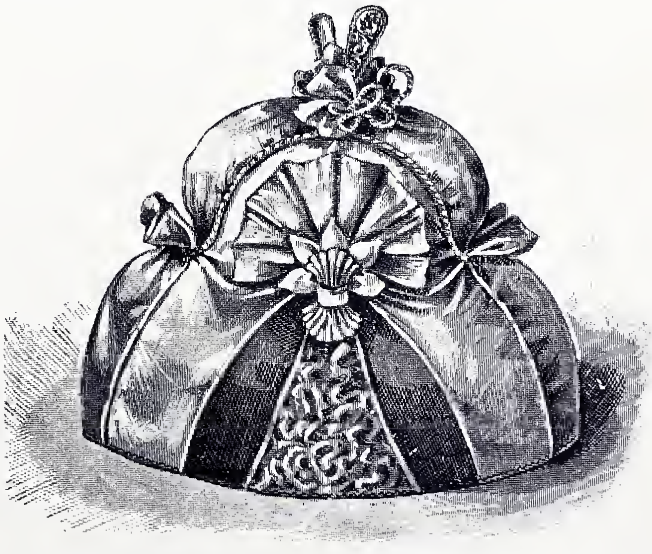
The Chairs for the World's Fair Dedication.—Probably the largest order for chairs ever given at one time was that recently placed by the World's Fair management. The chairs were to be used at the dedication exercises in the great Manufacturers' building. The total number used was 54,000, the majority of them being the common wood-seat kitchen chair. High-back cane-seat diners, to the number of 5000, were used on the platform back of the speakers' stand and in the reserved section immediately in front of it. These were all oak, and finished in antique. Around the speakers' stand were a group of about fifteen swivel chairs, made of oak and upholstered in leather, which were used by those taking part in the exercises. It was no small task to get this large number of chairs in place. All of them but the best ones were put together in the building, a force of men being occupied doing this part of work for ten days. Notwithstanding the enormous task, every chair was in place and ready for the great crowd that began to arrive as early as eight o'clock, all eager to pre-empt a seat, which many patiently held for five or six hours before the exercises began.

ROUND THE TRADE

MESSRS. FRANKENBERG & Co.

THOSE who are on the look-out for Christmas novelties will be interested to note the designs of tea cosies which appear herewith. The points in which these new cosies differ from the everyday class of thing were described in our last issue (page 129), together with a review of several other novelties introduced by the manufacturers, Messrs. Frankenberg and Co., of Hanover, and 12, Newgate Street, London, E.C. The chief novelty of their construction consists in their being made on a steel frame, so constructed that the upper ends project from the top of the cosy, forming handles, which, when compressed, cause the mouth to open to admit of its passing over the teapot, closing again when released. The cosies are made up in velvets, silks, and other materials, pleated, quilted,





and embroidered, and the handles are polished and chased in a most decorative manner. They are just the things to attract the attention of purchasers belonging to the fair sex, and should experience a heavy sale.

THE ATLAS BEDSTEAD COMPANY.

The above well-known company of bedstead manufacturers, of Bilston, Staffs., well merit the enviable reputation they have gained for the production of metal bedsteads of thoroughly reliable quality at the lowest prices compatible with good workmanship. The rapidity with which the business has increased of late years proves that their goods satisfactorily answer an existing demand, and a glance through their showrooms indicates how thoroughly they understand and study the wants of the general run of middle-class trade. The small catalogues of special designs which they publish from time to time are handy books of reference, in which are illustrated, in colours, patterns of a character mostly required by the house furnisher, and the figures at which the numbers are marked on the accompanying price lists are altogether in keeping with the keen competitive requirements of the day.

The Atlas Bedstead Company make a point of the fact that every pattern of bedstead shown in the catalogues referred to is kept in stock, finished and papered, ready for instant despatch on receipt of letter or telegram. Those provincial furnishers or drapers who have not space to stock bedsteads in their premises can sell the goods from the company's design-books, for they are perfectly represented therein, and the order can either be delivered direct to the customer's address, or wherever may best suit the firm through whom it is obtained.

Chair bedsteads, folders, child's cots, French and Italian bedsteads, in black, composite, and all brass, are constantly being produced in fresh designs, and there is certainly no lack of variety in this company's goods.

For the convenience of buyers ordering bedsteads from them, the Atlas Company have recently taken up the manufacture of bedding of all descriptions, and are now showing samples of this section of their goods at their London showrooms, 120, Curtain Road, E.C.

There would not be much object in our entering into detailed description of the many leading patterns here, but we may just refer to two new children's cots, Nos. 3528 and 2810. These are attractive designs, specially made with a patent combination knob and cap, which children cannot possibly unscrew or pull off. This removes a great objection which has hitherto been associated with such articles, and should well repay the inventors.

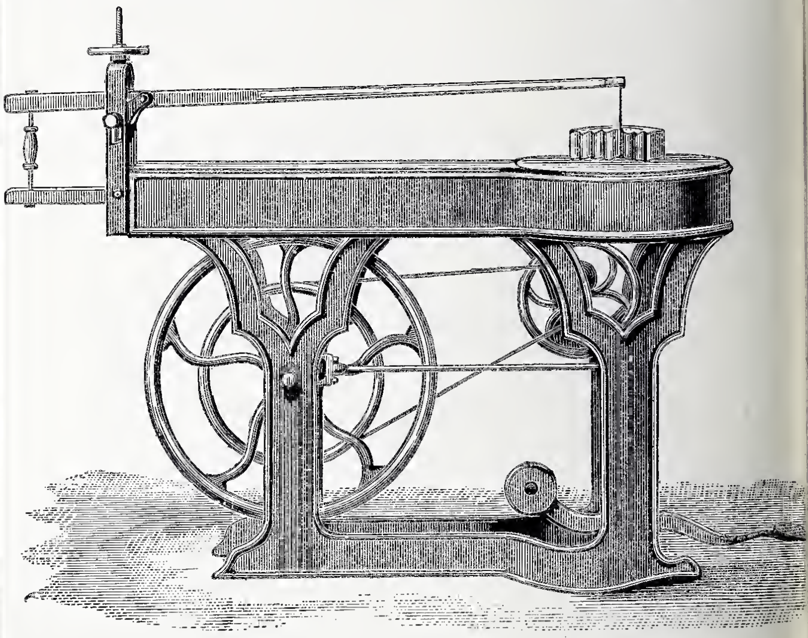
Messrs. Hard & Austin, of Great Sutton Street, Clerkenwell, have extended their showroom accommodation, and visitors to town just now would do well to give them a call. In overmantels, glasses, &c., their display represents some remarkably cheap lines, which are commanding a ready sale.

Royal Furnishing.—The apartments of St. James's Palace intended for residence by the Duke of York have not yet been furnished, but the decoration of the sitting-rooms is now being completed, and the house has been fitted with the electric light. The interior has been entirely reconstructed, and the alterations and improvements which have been carried out have made it into a very nice house; but there is neither a smoking-room nor a billiard-room, and not a ray of sunshine ever penetrates the apartments, which look out over Cleveland Row. The principal drawing-room is being decorated in crimson and gold. The small drawing-room is in olive green. There is a most comfortable dining-room, and a capital library, which will probably be used as a smoking-room.

Novelties and New Inventions.

FRETWORK AND SCROLL-SAWING MACHINE.

RELIABLE and efficient scroll-sawing machinery is indispensable to every well-appointed cabinet workshop, and it is therefore with pleasure that we insert herewith an illustration of a handy contrivance which has been brought under our notice by Mr. E. Marriage, of Broad Quay Iron Works, Bath, the manufacturer. Those cabinet-makers, carpenters, and joiners who have made a trial of this machine have testified to its excellence, and the specimens of work which we have seen executed by its means have been thoroughly satisfactory in every way. Two-and-a-half inch walnut, and $\frac{1}{4}$-inch whitewood, sawn by machines which had been in constant use for fifteen years, proved the maker's claim "that the machine has a plumb stroke, and may be relied upon to cut square," to be well founded. The whole of the machine, with the exception of the lancewood springs, is of iron; the frame being of one casting to make it impossible for the centres, bearings, or other adjustments to shift. Having a round planed iron top, large work can be moved on it with the greatest ease—a fact which will be appreciated by fret cutters generally.



There is also no possibility of the table wearing hollow, as sometimes happens in the case of machines with wooden tops. The model illustrated is worked by the foot, and as every part is accurately balanced, and as, by a special arrangement, the saw advances and only cuts on its downward stroke, it is surprising what a small amount of power is required to cut most intricate designs in the thickest wood.

The same machine is also made to be driven by power, and, of course, the latter arrangement is far preferable where power is available. In the latter case it is stopped, started, and regulated in speed by a single foot-lever. This permits of the operator always having both hands at liberty to manipulate the work in process.

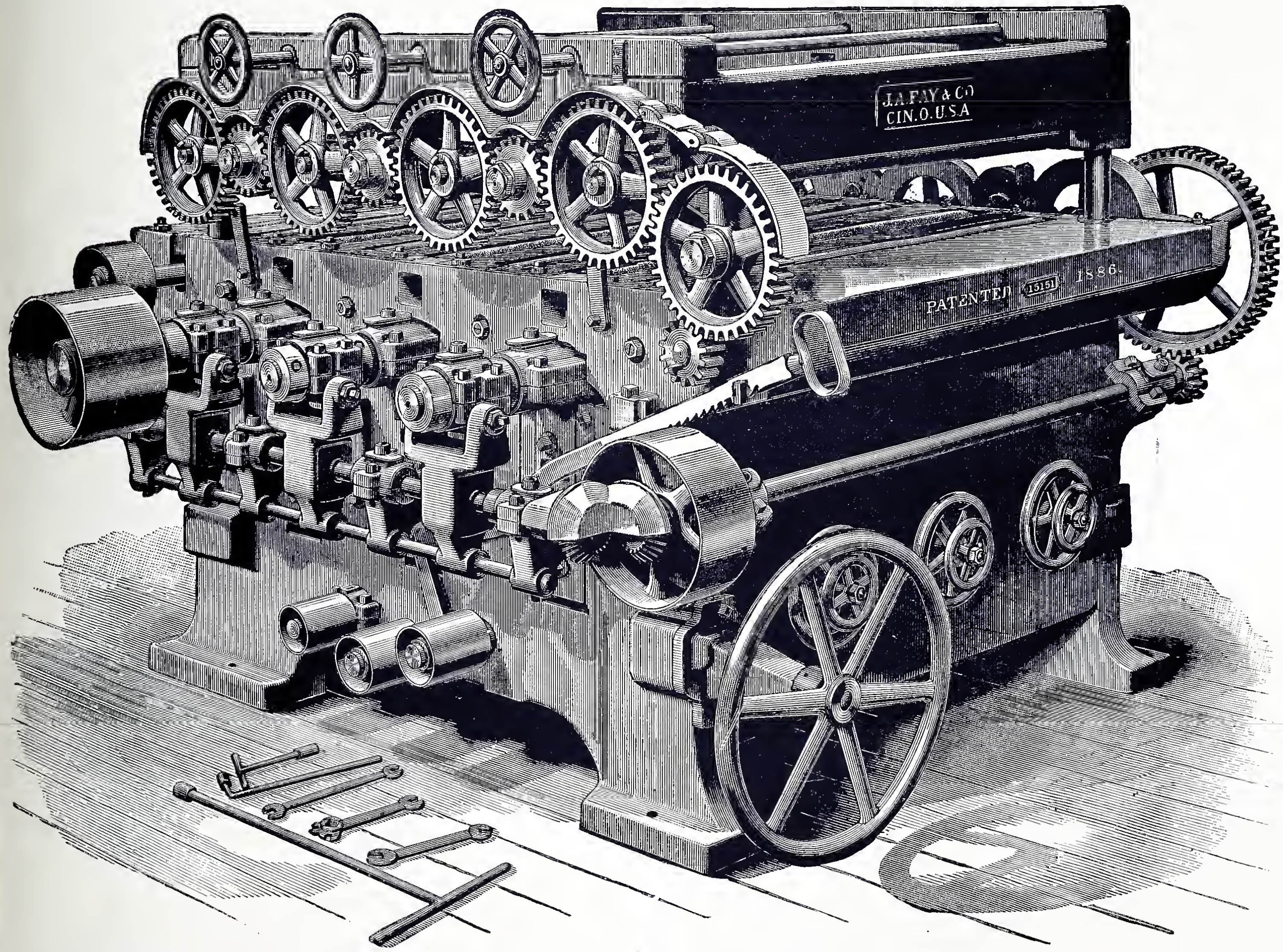
Carpenters and joiners, as well as cabinet makers, find Mr. Marriage's invention of the greatest service in the workshop, as it not only entirely dispenses with the necessity of using a bow saw, but also performs work for the execution of which a band saw is usually required. Our practical readers will do well to make themselves acquainted with this machine.

MACHINES BY MESSRS. J. A. FAY & CO.

In a recent issue reference was made to one or two new wood-working machines lately perfected by Messrs. J. A. Fay & Co., of Cincinnati, Ohio, U.S.A., but space did not then permit us to insert illustrations of all we should have wished. We therefore take this opportunity of showing sketches of two more of that company's patents, of which the following description is given by the builders :—

This triple drum, eight roll, power feed sand-papering machine is designed to sand-paper planed surfaces of material for furniture, pianos, organs, wagons, and cars; for panels, doors, or any class of work requiring a perfect surface either for varnishing or painting. It is a very heavy and substantial machine, combining in its construction the latest improvements which an extensive experience could suggest, and is made to work 30 in., 36 in., 42 in., 48 in., and 60 in. wide.

The drums are three in number, made of steel, upon which the sand-paper is placed and graded according to the work to be done. The first drum carries a coarse grade of paper, the second drum a fine grade for smoothing, and the third drum a finer grade for giving the material the polished surface. Each drum has an oscillating or vibratory motion laterally across the material to prevent the formation of lines which would result if the revolving motion were direct. They are equipped with a device for placing the sand-paper about them and giving it the proper tension in the shortest possible time.



The drum-shafts are steel, $2\frac{1}{16}$ in. in diameter, and revolve in heavy bearings, gibbed to the sides, and with adjustments to lift both ends of the drums at once, or either end separately for alignment. The drums can be easily moved by raising the entire roller and bed frame, which opens a space directly over them sufficiently to lift them out and over their bearings. This raising device is operated by the large hand-wheel by which the screws at the four corners of the machine are turned, the screws resting on friction-rollers giving very easy motion in raising to any height. The adjustment of the drums for the difference in heavier or lighter cutting is done by the movement of the three hand-wheels at the end of the machine.

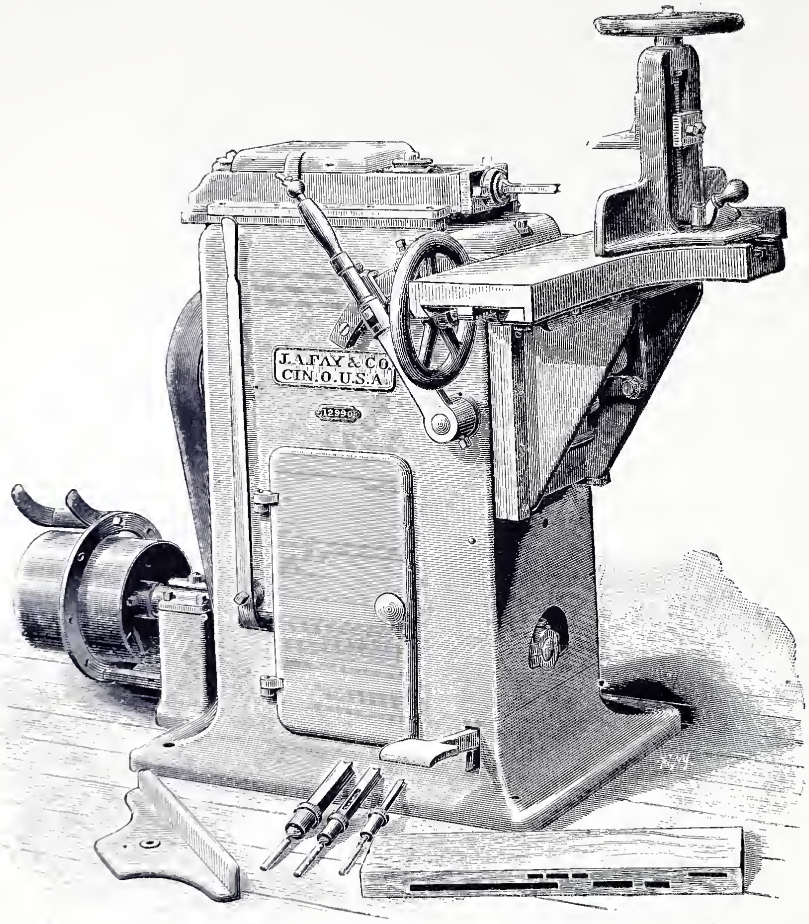
The feeding-rolls are eight in number, four above and four below the platen, driven by a train of heavy expansion gearing, and giving a very powerful feed. They are placed so the material will pass between the upper and lower sets and open to receive material 8 in. thick. The lower rollers are placed one on each side of each drum, each roller is located in a separate bed-plate which is adjustable with the roller, and the roller having a separate adjustment from the bed-plate. Each bed-plate can be set to gauge the amount of cut to each drum, or all the bed-plates can be set in line and the drums set to the cut desired above this line.

The upper *rolls* are mounted in a frame over the corresponding lower rolls. The pressure rolls are three in number, one over each drum to hold the material firmly to them, and are separately adjustable by the hand-wheels shown in front, which operate worms and worm-gears. The feed is governed by a double belt tightener operated by a hand-lever, by which it is instantly started or stopped.

A brush attachment is provided for cleaning the material as it passes finished from the machine. The countershaft can be placed either on the floor or under the floor as may be desirable, and when so placed the feed-belt is driven from a pulley on the countershaft. If it be desired to drive the machine from the countershaft placed overhead, the feed-belt is driven from a pulley on the first drum-shaft. A shop number is attached to each machine, reference to which in correspondence will identify the class of the machine and the style of its construction.

A countershaft is furnished having tight and loose pulleys 14in. by 8in., and they should make 600 revolutions per minute.

The second illustration represents an automatic hollow-chisel mortising machine, which has been designed in the interest of the manufacturers of cars, furniture, carriages, wagons, sash, doors, &c. By its use a great saving in time is effected over the old methods of mortising, as a finished mortice, free from chips, can be worked in the material in about the same time that it requires to bore the holes for the mortices worked on the vertical reciprocating machine.


J.A.FAY & CO.
CIN.O.U.S.A.
12990

The mortices are formed by a square hollow chisel having an auger revolving in the centre, both fixed to a reciprocating frame moving in planed slides on the top of the column. The auger revolves as it passes into the material, and the chisel is fixed to the frame, the chips being forced through it by the action of the auger. The depth of mortice is regulated by the adjustments of the table or the adjustment of the stroke. The movement of the chisel is governed by a treadle placed at the side of the machine which gives it a continuous reciprocating motion. The stroke is variable by changing the position of the crank pin on the reciprocating frame.

The table is counter-balanced, and is adjusted vertically by a lever provided with stops by which one or more mortices can be made as in double mortising. It has an adjustment endwise for regulating the length of the mortice, by a hand-wheel operating a rack and pinion.

The Projectile Company, Limited, 54, Old Broad Street, London, E.C., are the agents for Messrs. J. A. Fay & Co., and have their machines on view at the above address.

COMBINATION READING, MUSIC, OR LAMP STAND.

Messrs. Henry Wallwork & Co., malleable and soft iron-founders, engineers, and machine makers, Charter Street and Roger Street, Manchester, are the manufacturers of a new combination reading, music, or lamp stand, which is one of the most useful inventions of its kind that we have seen. The form of the article is indicated by the illustrations given herewith, and the following description explains the uses to which it can be put:—

Fig. 1 illustrates the stand as used for reading purposes, but, as will be evident, it may be used with the same top to hold music. The book holder is arranged so that it can be placed and secured at any angle, and it can also be adjusted to any height. In addition to the upper stand there is below a small supplementary table, which is most convenient for holding books, or, in the case of the stand being employed for musical purposes, could be utilised to hold the violinist's resin, and other accessories.

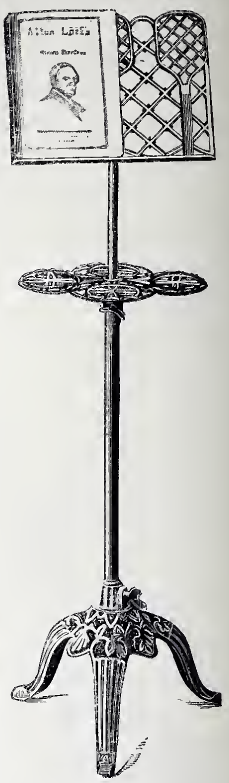


Fig. 1.

Fig. 2 shows the same stand, with the base or foot removed, for fixing in the garden, for which it is useful in many ways, to stand against a garden seat, or upon any unlevel surface, as the bottom of the pillar is arranged to go into the ground for the purpose of holding the stand in position. In this illustration the top is adjusted to form a table, and, as such, would support a lamp, books, afternoon tea, or other things.

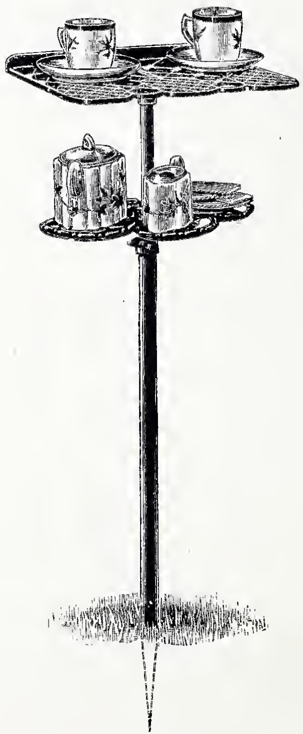


Fig. 2.

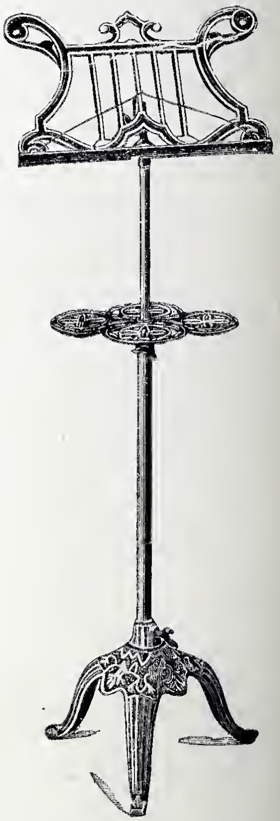


Fig. 3.

When ordered for musical purposes alone it is made as in Fig. 3, with a harp top and steel springs for holding the music open. It is capable of great range of regulation in height, and the top adjustable to any angle.

CHATS WITH OVR CARVERS

A QUESTION OF PROCEDURE.

EVEN though no good work is ever done in a hurry, it does not necessarily follow that good results are to be obtained only by long and tedious processes. It is the incompetent workman, generally, who talks about "taking his time," and it is almost invariably such who do so—and spoil the job. In the matter of carving, one secret in the production of clean and rapid work, where simple foliation is concerned, is to "face" first and "set in" afterwards. Some readers will recognise in this statement an inversion of the general practice, or rule; it is, therefore, necessary to justify the statement.

It is well understood that good finish requires the final cut to be an outline cut. This is more especially the case when foliation terminates across the grain. When, therefore, "setting in" is the first operation—the next being facing—it is found that grain exigences require a further setting in, to repair edges broken or otherwise damaged. "Setting in" is an operation requiring a large share of the time required by any particular job; therefore, to "set in" twice is to add appreciably to the cost of production. The great disparity in the length of time required by different workmen to execute one particular design arises frequently from the unnecessary multiplication of such operations as that just referred to.

There is a further consideration. "Setting in" first, instead of "facing," involves driving the gouge into the wood, perhaps, three or four times deeper than is necessary when this order of precedure is reversed. Take a simple piece of foliation, say similar to Fig. 1. Let it be supposed that the groundwork is required to be one quarter of an inch deep. When the facing is completed much of the outline depth will not be more than one fourth of that depth. To "set in" all round the design to a depth of a quarter inch is, in this instance, not only so much wasted energy; the edges have sustained a certain amount of damage through the displacement necessary to make room for the thick part of the tool. It must be remembered that a carver's tool is a wedge—a steel wedge. The difference between driving that wedge into the wood a quarter of an inch and driving it in but one-fourth of that depth must be obvious to all who consider the difference of its thickness at those two measurements from its edge (see Fig. 2). To invert the usual order of procedure in even simple foliation, as is here recommended, requires the possession by the carver of some imagination and some skill in drawing. Indeed, every carver should look upon the acquisition of those powers—the former will follow the latter—as absolutely essential to those who would be proficient in their work. Those will make a great mistake who do not do this. It may safely be asserted that every good carver is a fair draughtsman.

The reason why we note the necessity of possessing some imagination and some skill in drawing in respect especially of the order of procedure here recommended will easily be understood. To "face" before "setting in" is to obliterate outline, and many carvers, when once outline disappears, find themselves altogether at sea. They are wanting in imagination, and therefore cannot *see* the outline, and, further, are lacking skill to restore the missing lines. They are dependent upon a mould to mark in the outlines, and, that these may not be lost, proceed to set them all in with the tool.

Certain parts, however, should be approximately fixed, to prevent the design "running away" from its proper position. In Fig. 1, the parts requiring to be fixed are the ends or points of the leaves only. This done, and assuming that the highest or fullest part of each leaf is through its centre, take a scroll tool and reduce the wood between these centres, taking care to manipulate the tool as skilfully as possible in the direction whence it intended that each particular leaf shall incline. This matter of leaf direction and the tool cutting to correspond with it is of primary importance; indeed, if a cast-iron effect is to be avoided, and the carving appear lifelike, it is absolutely indispensable to observe these points.

When the wood has been reduced by the scroll tool, and in the direction of each leaf as just described, the general contour will correspond with Fig. 3. The finishing veins and smaller hollows may be put in, and the outlines may then be pencilled in. For a simple design like Fig. 1—cut nowhere deeper than quarter-inch—"setting in" is best done with sharp tools having thin edges. This done, nothing remains but to level and clean the ground-work, much of which has been carried off expeditiously and effectively in the first stage of the facing process. The edges have received their final, as also their first and only, cut. There are no broken or otherwise damaged edges, such as invariably occur where the usual order of procedure is followed. There is a further advantage to be noted, arising from the fact that it is easier to adapt outline to facing than facing to outline. Where outline is fixed first, limitations are imposed upon the carver; skilful wrist action and subtle curvatures are hindered, and there is a sense of constraint which is antagonistic to the production of good work.

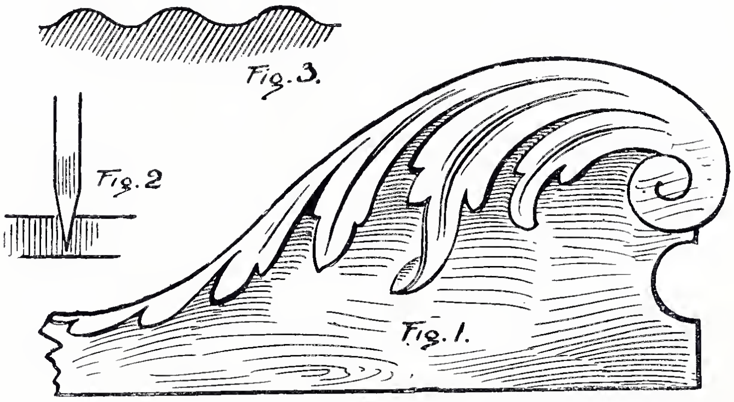


Fig. 3.
Fig. 2
Fig. 1.

The foregoing remarks have been confined to such simple face work as Fig. 1, not only because it serves as a good illustration of the points dealt with, but because present-day requirements in the matter of carving come within a similar range. The principles underlying them, however, are also applicable to work of the most intricate, as to that the most simple, and young carvers will do well to take the advice of the worthy Cuttle, and "make a note of it."

Commercial Intelligence.

[Specially contributed to this journal by the Furnishers' and Decorators' Society, Chiswell House, Finsbury Pavement, London, E.C.]

Re **H. R. Wignall, Liverpool, Cabinet Maker.**—A private meeting of creditors has been held in this case, and the estate will be wound up under a deed of assignment—the trustee being Mr. Eshelby, of North John Street, Liverpool. The statement showed liabilities £1763 against assets (after deducting preferential creditors £530) £1104. The failure is caused by falling off of the business and heavy expenses—the rent being £540 per annum. As the lease has about four years to run, some liability may rank against the estate on that head. The following are creditors :—

Sewell & Sewell ...	... London	... ...	£42	2	6
North & Sons ...	... Wycombe	... ...	53	16	4
Flower, C. G. ...	... London	... ...	53	15	6
Bowler, E.	,,	... abt.	10	0	0
Carlhian & Beaumetz ...	,,	... ...	12	15	6
Benjamin & Co. ...	,,	... ...	41	5	0
Law Bros.	,,	... ...	31	10	0
Light, C. & R.	,,	... ...	21	5	3
Fraser & Sons ...	... Glasgow	... ...	57	16	4
Morrison & Austin	... London	... ...	63	8	8
Hines, Stroud & Co. ...	,,	... ...	38	5	1
Norman, J. T.	,,	... ...	29	0	0

Re **A. J. Henochsberg & Co., Basinghall Street, E.C.**—At a private meeting held herein a composition of 7s. 6d. in the £, payable at four, eight, twelve, fifteen, and eighteen months, the last two secured, was accepted. The failure seems to have been brought about by bad debts in South Africa. The statement shows liabilities £21,650, and assets £8672. The principal creditors are :—

Albrecht & Albrecht ...	Leeds	... ...	£580	18	7
Allen, C. G.	Leicester	... ...	110	16	2
Ayres, F. H.	London	... ...	107	6	10
Beaumont, J. & R. ...	Slaithwaite	... ...	407	2	0
Brown & Murray ...	Manchester	... ...	152	13	7
Burgess & Co.	Burslem	... ...	122	15	8
Cameron	Manchester	... ...	123	11	8
Carter, W. T.	Northampton	...	119	19	2
Cohen & Sons	Curtain Road	...	93	5	9
Darwen Paper Co. ...	London	... ...	58	6	10
Delobbel, Flipo & Co. ...	,,	... ...	41	4	3
Erssler & Sons	,,	... ...	69	14	0
Evered & Co.	,,	... ...	137	15	9
Foster, Porter & Co. ...	,,	... ...	180	11	3
Fraser & Co.	,,	... ...	137	18	3
Hess, M. & A.	,,	... ...	153	18	3
Lamb & Co.	,,	... ...	69	7	4
Morley, J. & R.	,,	... ...	261	0	0
Nairn & Co.	,,	... ...	201	7	2
Oppenheimer & Co. ...	,,	... ...	723	14	6
Parry, Sons & Hanson ...	Manchester	... ...	554	0	10
Pateman, C. & Co. ...	London	... ...	108	12	10
Rylands & Co.	,,	... ...	381	7	6
Walter, L. & P.	Spitalfields	... ...	868	0	6
Ward, Sturt & Co. ...	London	... ...	458	12	9

Re **Truelove & Co, Fulham Road, Furnishers.**—The public examination of these debtors was held on the 30th November. The trustee is Mr. H. E. Binstead, of the Furnishers' and Decorators' Society. The firm consists of F. M. Truelove and E. J. Mercer. Both debtors were examined as to their trading and causes of failure, but nothing of importance transpired, and the examination was ordered to be concluded.

Re **Samuel Jacobs, Leicester, House Furnisher.**—Under this failure accounts have been issued showing liabilities £13,778, and assets £5071. An offer of 7s. 6d. in the £ is made on behalf of the debtor. The following are creditors :—

Art Pottery Co. ...	... London	... ...	£20	0	0
Barr, J. & Co. ...	... Old Street	... ...	76	0	0
Boyd & Co. ...	... Castle Cary	... ...	£84	0	0
Corticine Co. ...	... London	... ...	54	0	0
Barr, C. J. & Son ...	,,	.. ...	40	0	0
Carlbian & Beaumetz ...	,,	... ...	30	0	0
Chorlton & Co. ...	... Manchester	...	36	0	0
Clozenberg & Sons ...	Curtain Road	...	35	0	0
Chlidema Carpet Co. ...	Kidderminster	...	108	0	0
Dixon & Co.	,,	... ...	181	0	0
Doulton & Co. ...	... Lambeth	... ...	39	0	0
Ellmore & Co. ...	... Leicester	... ...	32	0	0
Davis, W. N. ...	... Birmingham	...	126	0	0
Ernest & Co. ...	... Fitzjohn Parade	...	156	0	0
France	... Dewsbury	... ...	75	0	0
Gaddes & Co. ...	... Blackfriars	... ...	20	0	0
Gibbons	... Wycombe	... ...	47	0	0
Green & Son ...	... Kidderminster	...	380	0	0
Hines, Stroud & Co. ...	London	... ...	30	0	0
Hawkes, O. C. ...	... Birmingham	...	100	0	0
Johnston & Co. ...	... Fore Street	... ...	42	0	0
Newman, Smith & Co. ...	London	... ...	164	0	0
Jacobs, Miss E.... ...	,,	... ..	594	0	0
Jacobs, Miss J.	,,	... ...	572	0	0
Jacobs, A.	,,	... ...	1718	0	0
Jacobs, J. A. ...	... Leicester	... ...	500	0	0
Jacobs, Messrs. ...	... London	... ...	520	0	0
North & Sons ...	... Wycombe	... ...	57	0	0
Kendrick, T. ...	... Birmingham	...	180	0	0
Nightingale, W. & C. ...	London	... ...	34	0	0
Lucraft & Son ...	... Hoxton	... ...	58	0	0
M'Phun, J. & D. ...	Glasgow	... ...	45	0	0
Old Hull Porcelain Co.	Old Hull	... ...	128	0	0
Owen, Jos. & Co. ...	Liverpool	... ...	59	0	0
Peacock	... Leeds	... ...	117	0	0
Quitmann, E. & O. ...	London	... ...	37	0	0
Ramm, Son & Crocker...	,,	... ...	27	0	0
Ridley, Whitley & Co.	,,	... ...	36	0	0
Sadgrove & Co. ...	,,	... ...	35	0	0
Sewell & Sewell ...	,,	... ...	32	0	0
Smith, G. H. & Co. ...	Martock	... ...	32	0	0
Stephenson	Beeston	... ...	195	0	0
Shepley Mills Co. ...	Manchester	... ...	106	0	0
Withey, W.	London	... ...	21	0	0
Wildey & Co.	Blackfriars	... ...	33	0	0

Re **James Lucraft, Kingsland Road, Upholsterer.**—We learn, as we go to press, that the above has called a private meeting of his creditors. No figures have yet been made known.

Re **Worsley & Carter, Liverpool, House Furnishers.**—A private meeting of creditors has been summoned by this firm to take place on 1st December. A report of the affair will appear in our next issue.

Re **Hooper, Penzance, Furniture Dealer.**—In this bankruptcy, the estate being a very small one, the Official Receiver is winding it up. Among the creditors are :—

Sadgrove & Co. ...	London	... about	£12	0	0
Sewell & Sewell ...	,, ...	... ,,	10	0	0
North & Sons... ...	Wycombe	... ,,	25	0	0

Re **Charles Churcher, Bishops Waltham, Furniture and China Dealer.**—In this matter the creditors have agreed to accept payment of 20s. in the £, at four, eight, twelve and sixteen months, secured by assignment to Mr. J. W. Webb, of the Furnishers' and Decorators' Society, as trustee. The liabilities are about £800, and the estate shows a surplus. The following are some of the principal creditors :—

Cooke, Sons & Co. ...	London	... ...	£14	11	8
E. Neale & Sons ...	Southampton	...	25	14	7
Crosswell, G.	Bishops Waltham	...	32	6	8
Lines & Son	Reading	... ...	13	13	8
Green & Nephew ...	London	... ...	21	19	1
Lefever, H. C. ...	,,	... ...	13	7	0
Pountney & Co. ...	Bristol	... ...	12	16	0
Simpson, J. J.	London	... ...	41	19	7
Harding, W.	Beaconsfield	... ...	21	13	6
Senior, V.	Fareham	... ...	88	3	1
Goss, W. N.	Stoke	... ...	26	1	0

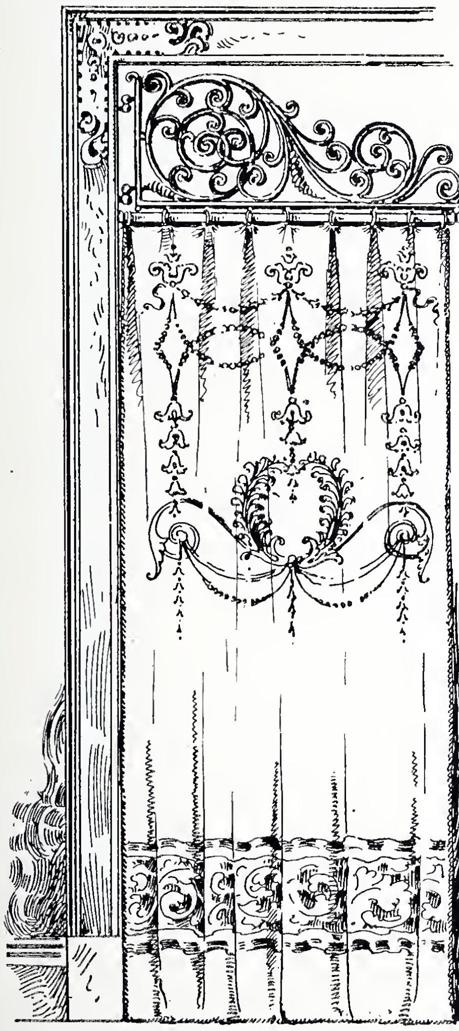
Our Letter Box.

[To the Editor of "The Cabinet Maker & Art Furnisher."]

California Furniture Manufacturing Co.,
San Francisco.

Sir,—As readers for the past six years of your valuable journal *The Cabinet Maker*, we enclose you an original sketch, from the pen of one of our designers, which shows an arrangement devised to take the place of the grille, or pole, and which has been employed by us considerably during the past year under the style of the "Swinging Crane."

These devices are made in brass, copper, antique brass or copper, wrought iron, satin finish, and white and gold. We have found the most practical way for hanging is to make two pivot hinge plates, fasten them to casing, and then drop the crane itself upon them. The rod, with rings, is fastened to the bottom edge of the crane, and projects over to meet the casing, so that portières so hung are plumb with the casing of the door.



If, for instance, the opening is about eight feet, we make each portière about two feet six inches wide, allowing an opening of three feet, and suggest the idea of a decorative hanging screen. Also, to transform a bay window into an alcove they are effective, and may be employed in saloon parlours where columns divide the room in the centre. They look well fitted just below the capitals.

As we have not seen anything like this in your journal, we hope you will accept our lengthy explanation.

Yours &c.,

CALIFORNIA FURNITURE Mfg. Co.

[We are obliged to the California Furniture Manufacturing Co. for so courteously sending us particulars of their "Swinging Crane," and reproduce the sketch herewith for the benefit of our readers.—Ed. C. M. & A. F.]

TRADE·REPORTS ·AND·PATENTS·

THE following list has been compiled expressly for The Cabinet Maker and Art Furnisher, by Messrs. G. F. Redfern & Co., Patent Agents, 4, South Street, Finsbury, London, E.C., and at Paris and Brussels.

Applications for Letters Patent.

Bedsteads, 18,846, W. E. Graham and F. H. Biddle, 463, Oxford Street, London, for "An improved self-righting or swing bedstead for use on board all kinds of vessels." Dated October 21st, 1892.

Bedsteads, 18,873, R. Jones and S. J. Whitfield for "Improvements in the manufacture of metallic bedsteads." Dated October 21st, 1892.

Bedsteads, 19,350, R. Jones, and S. J. Whitfield, for "Improvements in and relating to the manufacture of metallic bedsteads" Dated October 28th, 1892.

Bedsteads, 20,328, H. Heal, for "Improvements in bedsteads." Dated November 10th, 1892.

Bedstead ornaments, 19,609, E. Smallbone, 23, York Road, Edgbaston, Birmingham, for "Improvements in 'vases or terminal ornaments' for metallic bedsteads and for other similar purposes." Dated November 1st, 1892.

Billiard tables, 19.760, R. G. L. Markham, for "Improvements in and relating to billiard tables." Dated November 2nd, 1892.

Billiard tables, 20,338, A. Woebs, for "Improvements in billiard tables." Dated November 10th, 1892.

Chairs, 20,322, C. E. Dening, for "A new or improved interchangeable table and invalids' chairs." Dated November 10th, 1892.

Chair, 20,439, E. Druce for "An improved chair or stool." Dated November 11th, 1892.

Couches, 19,526, A. Whalley, Mount View, Helsby, near Warrington for "Improvements in couches and the like." Dated October 31st, 1892.

Desks, 19,301, W. Gunn, for "Improvements in desks." Dated October 27th, 1892.

Fire-proof screen, 19,286, J. M. Porter and J. Blakey, 34, Ebor Place, Hyde Park Road, Leeds, for "An improved fire-proof screen." Dated October 27th, 1892.

Furniture, 19,016, T. Daws, 2, Claremont Terrace, Bellevue Road, Ipswich, for "The improved cord-retaining furniture." Dated October 22nd, 1892.

Furniture castors, 19,788, G. Carter, for "Improvements in castors for furniture or the like." Dated November 3rd, 1892.

Furniture castors, 20,340, C. Pilkington and E. Barlow, 48, Apsley Grove, Ardwick, Manchester, for "Cushion rests and castors, for portable furniture." Dated November 10th, 1892.

Mattresses, 19,703, W. Waterhouse and T. W. Blantern, for "Improved means for connecting woven wire mattresses to metallic bedsteads and cots." Dated November 2nd, 1892.

Mattresses, 20,464, J. Middleton and H. Horwood, for "Improvements in wire mattresses and their attachment and adjustment to bedsteads." Dated November 12th, 1892.

Mattress frames, 19,038, A. E. Smith and S. Taylor, for "Improvements in mattress frames." Dated October 24th, 1892.

Mirrors, 18,747, A. A. Mummery and S. Johnson, for "An improved means for adjusting mirrors, fanlights, and the like." Dated October 19th, 1892.

Mirrors, 19,299, J. T. Beckwith, for "An improved device for supporting candlesticks upon mirrors." Dated October 27th, 1892.

Music stands, 20,191, L. F. Solomon, for "Improvements in portable music or book stands." Dated November 9th, 1892.

Seats, 19,135, H. J. Burgess, 19, Preston Road, Brighton, for "Surface adjustable bracket for drop seats, shelving, &c." Dated October 25th, 1892.

Ships' berths, 20,294, J. O. Holt, for "Improvements in ships' and other berths, parts of of which improvements are also applicable to metallic and other bedsteads, cots, couches, and other like articles." Dated November 10th, 1892.

Table, 19,354. W. H. L. Marriner, for "A new or improved table or couch, chiefly designed for use in surgical operations." Dated October 28th, 1892.

Table, 19,896, R. Haddan, a communication from J. F. H. Collet, of India, for "An improved folding table top adapted to constitute inclined stands for music or other articles." Dated November 4th, 1892.

Tables, 20,018, J. G. Adams, for "Improvements in folding tables." Dated November 7th, 1892.

Washstands, 20,172, N. O. Bond, for "Improvements in washstands." Dated November 9th 1892.

Specifications Published during the month.

(Price 8d. each.)

1891.

19,567.	Ketthaus.	Tables.
19,670.	Hall.	Ships' berths, sofas, &c.
21,151.	Hudson & Cooper.	Billiard table pockets.
21,313.	Cribb.	Billiard tables.

1892.

397. Law. Dining &c., tables.
976. Rawlings. Toilet glasses, &c.
9215. Cove. Bed rest.
11,493. Phillips. Bedsteads.
13,914. Redfern. Wardrobe beds.
16,323. Hughes. Reading desk and music stand.

G. F. REDFERN & Co.,
4, South Street, Finsbury, London.
Telephone No. 169.
Registered Telegraphic Address—"Invention, London."

Provisional Protection for nine months, under the new act, £3 3s., To complete the patent for four years, £7 7s. French Patent, including first year's tax, £8; Belgian Patent, £4; Imperial German Patent, £10 10s. United States Patent, including all expenses for the whole term, £17 10s. Circular of information as to the mode of proceeding in applying for Letters Patent, cost of European Patents generally, and also of Colonial Patents forwarded upon application. Trade Marks and Designs registered in England and Abroad.

Chips & Shavings of Trade News

The State of Trade.—The *Board of Trade Journal* gives a gloomy look-out of the condition of trade throughout the country, in the course of which it is remarked:—"The building and cabinet making trades are the only industries that may be considered as at all prosperous, but the former branch of industry is gradually becoming worse."

Messrs. W. H. & A. Bateman, of Birmingham, have just issued a new design book and catalogue of their specialities in dining-room and drawing-room suites, upholstered in velvets, tapestries, saddle-bags, and other materials, embracing many excellent designs at a very low figure. The variety is as extensive as it is good, and the requirements of the trade are fully met therein.

Messrs. Alex. Grant & Co., Cork.—Among the developments which have, during the last few years, been made in connection with many of the Irish furnishing establishments, those of Messrs. Alexander Grant & Co. deserve special mention. Of course, their drapery business is well known, but with regard to the furnishing section, it is only a few years since this was limited to a room or two over the drapery department in Patrick Street. The firm soon, however, had to take fresh premises in the Grand Parade, and are now making further alterations, having taken the adjoining house for new showrooms. We were there the other day, and had an opportunity of running through the establishment and inspecting their stock, which comprises Louis XV. cabinets and overmantels, high-class dining-room furniture, &c., amongst which a handsome pollard oak sideboard deserves special mention, being very artistically designed, and of the best workmanship. We may say the stock comprises a wide range of goods, suitable either for a small dwelling or the most artistically-appointed mansion. Mr. W. Kelleher, the manager of the cabinet department, is evidently alive to the requirements of his customers, and caters for the same with great skill and satisfactory results.

Messrs. Thonet Bros., inventors of Austrian bentwood furniture 68, Oxford Street, London, W., have recently made a fresh departure in their business, to which it is their desire that special attention should be drawn. For years past this firm have manufactured tennis racquet frames for the trade, and, at the request of some of their customers, have now commenced to produce the article complete, strung with the best gut and finished in first-class style. Patterns of their racquets may be inspected at their London showrooms, 68, Oxford Street, W., where also the latest designs in bentwood furniture are on view. Messrs. Thonet Bros.' reputation for the production of bentwood goods, of the highest quality and most original design, is so high that buyers may rest assured that a visit to the showrooms as above will be well worth while. The array of patterns is so varied and excellent that it can only be conceived by calling and making a personal inspection.

A Hint to Advertisers.—A contemporary is responsible for the following story:—An accident helped a certain London firm to great prosperity not long since. On the plate-glass window the legend "Glove Store" was inscribed. One day the first letter was unfastened, and the sign "Love Store" faced the public. Every woman and a great many men rushed in to discover what "a love store" was. When they found simply an ordinary stock of gloves, embarrassment caused them to purchase, and the proprietor lamented bitterly when professional honesty forced him to restore the missing letter to its place.

American Bunting.—It is not generally known (says an American contemporary) that the United States contains within its broad confines only two mills for the manufacture of bunting. Both of these are located at Lowell, Mass., and one is the pet property of General B. F. Butler. It is possible that under normal conditions these factories supply the needs of the country, but when excitements like the Centennial, or Columbus day, or celebrations of less importance occur, the country suffers a bunting panic, and the mills have a regular "Old Hutch" corner. Prices recently ran from five dollars a case up to fourteen dollars, and many people were forced by its scarcity to use fabrics entirely too costly for the purpose in decorating their buildings.

Eastern Bedrooms.—The bedrooms of the Orient are far different from those of Christendom. Fully half the women of the world sleep upon the floor or the ground, and even the richest of the ladies of Asia have never known the luxury of hair mattresses and spring beds. Most of these Mongolian beauties don't know what a feather bed means, and there is in most museums a Japanese pillow, consisting of a piece of wood about the size of a loaf of bread with a piece of soft paper on the top of it, and so made that it will just fit into Yum-Yum's neck and prop her head off the floor. The Japanese girl never needs to shake up her pillow, and it is her neck rather than her head that lies upon it. The same kind of pillows are used in China and Siam; and as to the average woman of Hindostan, she does not know what a pillow means. You can buy her whole wardrobe for four shillings, and she sleeps on the floor, while her husband cuddles himself up in spoon-fashion on the bed.

A Collection of Walking-Sticks.—Mr. Grover Cleveland has an interesting collection of walking-sticks. One of them was originally presented to Andrew Jackson in 1821 by a number of citizens. It was made from a branch of an oak that grew on the grave of Thomas Jefferson, at Monticello. The inscription of the donors is upon the silver handle. The whole of the Lord's prayer is engraved on its surface in minute but distinct characters. Another cane is quite a curiosity, being a mosaic made from pieces of the horns of every kind of horn-wearing animal in Texas. The highly-polished patchwork is in shades of grey, brown, yellow, and black, their general effect being matched in a fine piece of agate which forms the handle. A third cane is made of the backbone of a rare and curious fish. An Irish shillelagh, heavy and strong, a true blackthorn, has its place in the collection which is constantly being increased by gifts from admirers of the ex-President.

Consumption of Silk in Europe, 1891-92.—M. Octave May, in the *Bulletin des Soies*, states that in the season 1891-92 the eighteen principal silk-conditioning establishments of Europe registered 17,419,563 kilos. The figures for the previous three seasons were respectively: 1889-90, 16,113 kilos.; 1888-89, 16,692 kilos.; and 1887-88, 14,697 kilos. This comparison shows that the season just closed represents an increase of almost 20 per cent. on the preceding one. It does not indeed follow, remarks M. May, that we can infer that the consumption of silk has increased in just the same proportion as the amounts which passed through the conditioning establishments, but it is certain there is always a parallelism between the two. It may be added that pure speculation has had very little to do with the matter. If the comparison be extended, it is found that the triennial mean for the last nine years is as follows:—for 1883-86, 12,861,000 kilos.; for 1886-89, 15,528,000 kilos.; for 1889-91, 16,066,009 kilos. The consumption of silk in Europe, it may be safely inferred from these figures, is increasing, and that rapidly. These statistics, and others published by the syndicate of silk dealers of Lyons, warrant the conclusion that the consumption of silk in Europe is increasing more rapidly than the production.

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Birmingham Offices—8 Triangle Chambers, Crooked Lane, Martineau Street.

THE
CABINET MAKER
AND ART FURNISHER

THE
UPHOLSTERY & DECORATING JOURNAL
CARPET & FLOOR-COVERING RECORD
FURNISHING HARD-WARE GUIDE
TIMBER-YARD & WOOD-WORKING
MACHINIST

THE TRADE JOURNAL OF ALL WHO BEAUTIFY THE HOME

MONTHLY 6D

OFFICES 15A FINSBURY SQUARE LONDON E.C.

Edited by J. Williams Benn, M.P., L.C.C.

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Pen and Ink Notes By the Editor.

A GLANCE AT CHRISTMAS WINDOWS.

HOW the years roll on! For the twelfth time it is my privilege and delight to say: "A happy and prosperous new year to all the friends of this journal!" I offer this time-honoured greeting the more fervently just now because trade has not been very encouraging of late, especially among the best branches of our craft. Some of those who have catered for the very commercial side of furnishing seem to have done well, but all true lovers of our trade must deplore any ascendency of the bazaar element over that sober line of business which is generally adopted by the genuine, perhaps old-fashioned, cabinet maker, as anyone may see who goes the round of the West End windows just now. This tendency to drop into the "finikin" is decidedly growing. Staid old firms, who a few years ago would have shuddered at any attempt to rival the artifices of the drapers, now display and ticket tempting trifles in the most barefaced manner. Mr. Corney Grain, tha inimitable society satirist, admirably expresses the position in the chorus of his clever and popular song:—

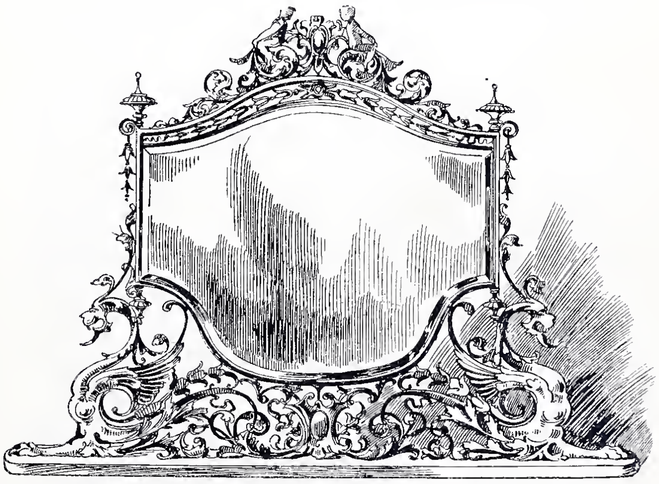


Fig. 2.—A Toilet Glass, in wrought iron, by Messrs. Crittal & Co.

> "To furnish in the modern way,
> This recipe remember, pray:
> The motto of the present day
> Is fiddle and faddle and fal-lal-lay."

Yes, "fiddle and faddle" have pushed much good, solid, sensible furniture into the background, and brought the "bazaar" to the front. Moreover, as to window dressing, furnishers do not seem to put their best in the front now. Time was when the latest *chef d'œuvre* of the workshop was duly honoured by exhibition in the window. Now some cheap bedroom suite—" as advertised " —is most likely to be seen to the front, maybe a tawdry call-bird placed there to catch the untutored customer who foolishly thinks that " low price " means " best value." The better class of workmanship is more than ever done to " special order," and seldom meets the vulgar gaze of " the man in the street." This is a pity, because public taste loses an education, or tonic, which would do much to banish meretricious yearnings from the modern middle-class.

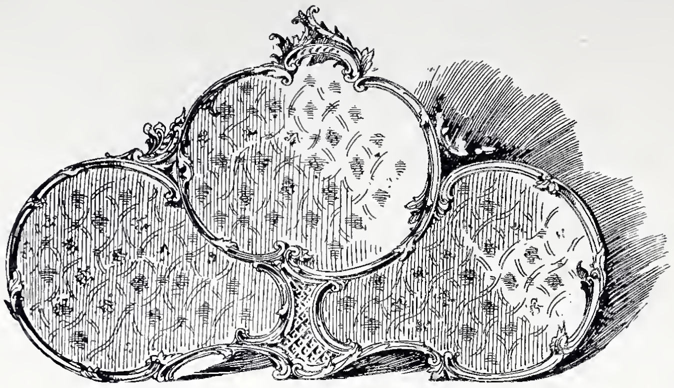


Fig. 3.—A Window Screen, by Messrs. Hamptons.

* * *

The receptivity of the modern purchaser has been so great, in the matter of fancy furnishings, that many branches of manufacture have made inroads into the cabinet maker's workshop. Take chairs for example. Now, workers in wicker, cane, rush, bamboo, bentwood, and other materials offer tempting and comfortable substitutes for the more stable article of the regular chairmaker. Again, take the hall stand; what a vast amount of woodwork has, alas! been rendered unnecessary by the castings of the iron founders. And the fireplace; how many warm and creditable wooden mantelpieces might now be adorning homes which are afflicted with chilly cast-iron substitutes. In washstands too; what would Sheraton have said to see his ingenious folding washstands superseded by all sorts of contrivances in wire, and tin, and iron? From one quarter and another much furnishing trade has thus fallen into the hands of men who years ago had but little connection with our special industry, and it must be honestly admitted that, generally speaking, business has fallen to those who have been prepared to make an " up-to-date " article. Take the artificers in iron as affording a significant case. Such things as wrought-iron looking-glass frames now put wood out of court. Devices in the same material for book-racks and brackets attract many buyers. In reviewing all this, we see a lesson in the fact that art has gained for one of the commonest of our metals an admittance even into the boudoir.

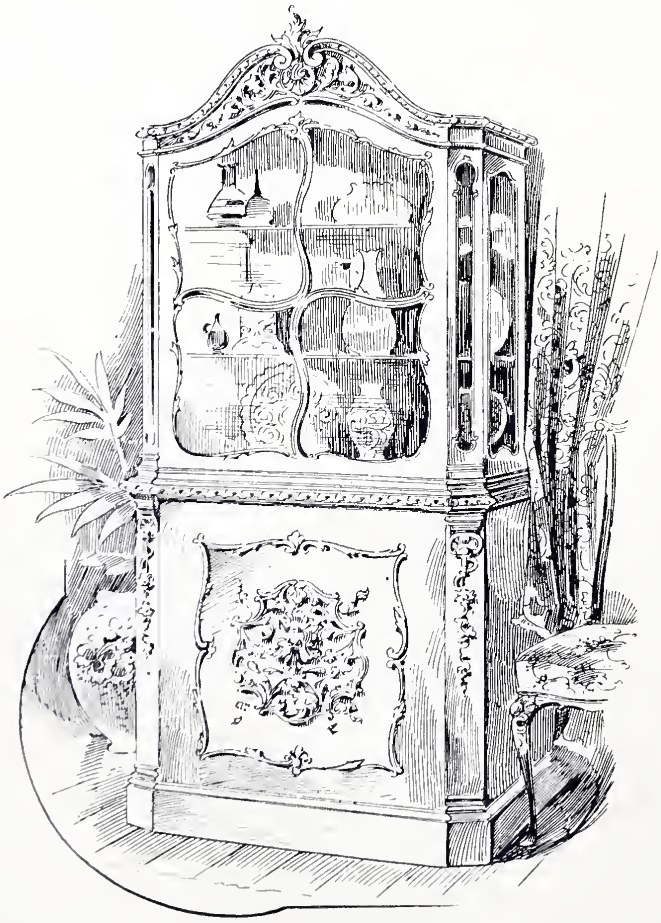


Fig. 4.—A Louis Quinze China Cabinet, by Messrs. Druce & Co.

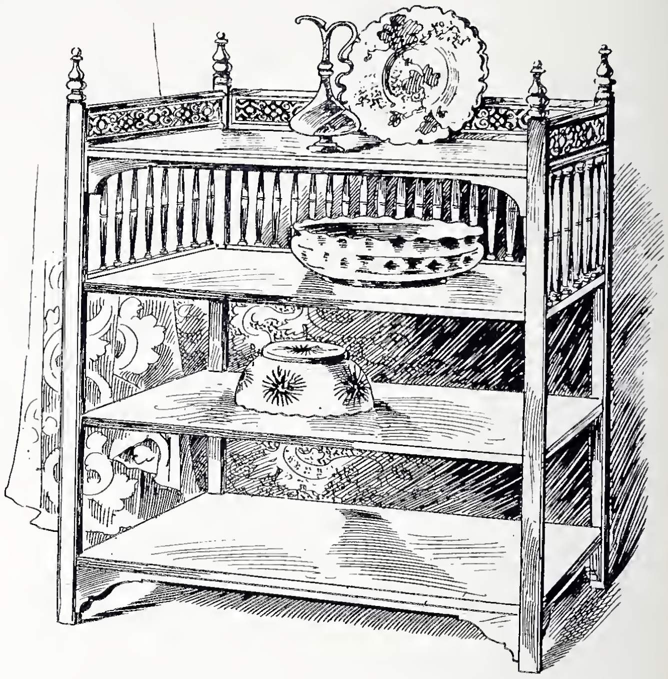


Fig. 5.—A Whatnot, by Messrs. Morris & Co.

The increased use of ornamental metal-work for furnishing purposes is, indeed, very noticeable. Hundreds of things, large and small, which used to be made in wood are now duplicated in iron, brass, copper, or some white metal. It is years since the Birmingham artificers stole the making of the bedstead from cabinet makers. Now they practically say: " Whatever you produce in wood we can do more durably and effectively in metal." This remark applies particularly to toilet-glasses. There is a pretty device in (Fig. 2) produced by those skilful workers in wrought iron, Messrs. Crittal, of Baker Street. Such a specimen of art could not fail to be welcome on any dressing-table. Excellent in design and faultless in execution, it deservedly commands admiration. Some of the Continental toilet glasses of this sort, finished after the style of oxidised silver, are also extremely attractive and evidently popular just now. But the cabinet maker need not lose heart. There is always a chilly feeling about metal-work, and decorative as many of these hardware toilet-glasses undoubtedly are, the warmth and colouring of wood will always render it first favourite for such purposes.

* * *

A pretty revival in the shape of movable window-screens, as shown in Fig. 3, a specimen from the Christmas collection of Messrs. Hamptons, of Pall Mall, is clearly becoming popular. One of these placed on a table in the window sufficiently interrupts the gaze of the curious from the outside, and does not, at the same time, block the view of and box up the persons within. Now that the window-blind is liberated from old traditions we may expect to see a large variety of designs, not all necessarily French in *motif.*

* * *

Indeed, if one may judge from the windows, the Parisian modes are not so much in evidence as they were. It is as I ventured to anticipate: so soon as the fashion caused the production of a number of cheap imitations, much akin to those which prevailed in 1851, the better-class houses would begin to look for "fresh fields and pastures new." But there is still a great fancy for anything really pretty in French models, especially in the shape of small cabinets. Fig. 4 is an instance of this. It is from the busy, effective window of Messrs. Druce & Co., of Baker Street, and is a good type of the ideal china cabinet, which is suited for a small house, or a corner. With the show-case above for the display of the museum articles, and the cupboard below for less ostentatious household gods, or goods, a little cabinet of this sort can never be out of place More of this class and shape of carcase work would be coming from Paris than is at present the case, but for the smart way in which some of our cabinet makers have been cultivating new forms, "Anglo-French."

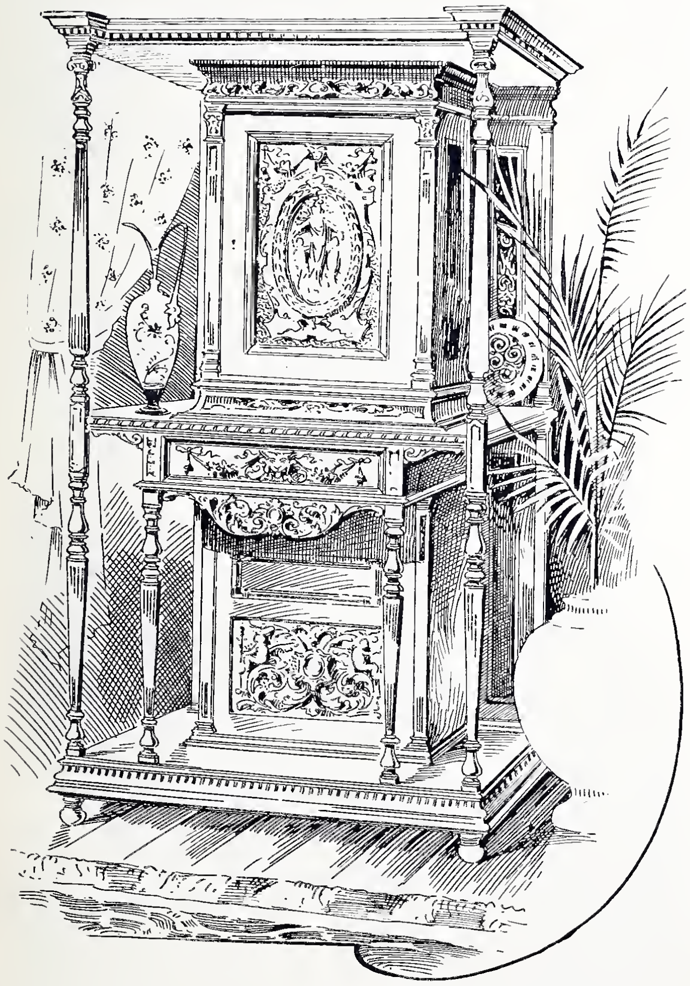


Fig. 6.—A Renaissance Cabinet, by Messrs Gillow & Co.

Speaking of Hamptons, I noticed that embossed leather of a very high-class and decorative sort occupies a prominent position in the windows. In reviewing, from time to time, various Continental exhibitions, I have emphasised the desirability of British upholsterers cultivating more extensively this beautiful and durable class of domestic decoration. A charming four-fold screen with figure panels and richly harmonised flower and fruit border—all stamped leather—recently on show, demonstrates the wonders in "effect" which can be secured in this material. In view of such a screen one would be justified in saying "There's nothing like leather." The same floral or fruity ideas applied to a number of chair backs would turn a dining-room suite into a sight to be remembered.

* * *

In this eclectic age it is impossible to declare that any new and taking style has come to the front. As a matter of fact, all the resurrections of the past ten years have a chance in turn, eighteenth-century ideas being, perhaps, most in evidence at present. I observed at Messrs. Druce & Co.'s a very pretty ingle-nook in the Adam style, which went to show how designers turn again to the classic when more modern and extravagant ideas pall. Further evidence in this direction is found in the success which a Scottish firm—The Greenock Cabinet Making Company—is making of a clever revival of the Grecian style. Depend upon it, when the fancy for Louis Quinze wanes—and there are some signs of that waning already—the less straggling and struggling lines of the Adam style, or, perhaps, the Louis Seize, which is much akin to it, will again be to the fore.

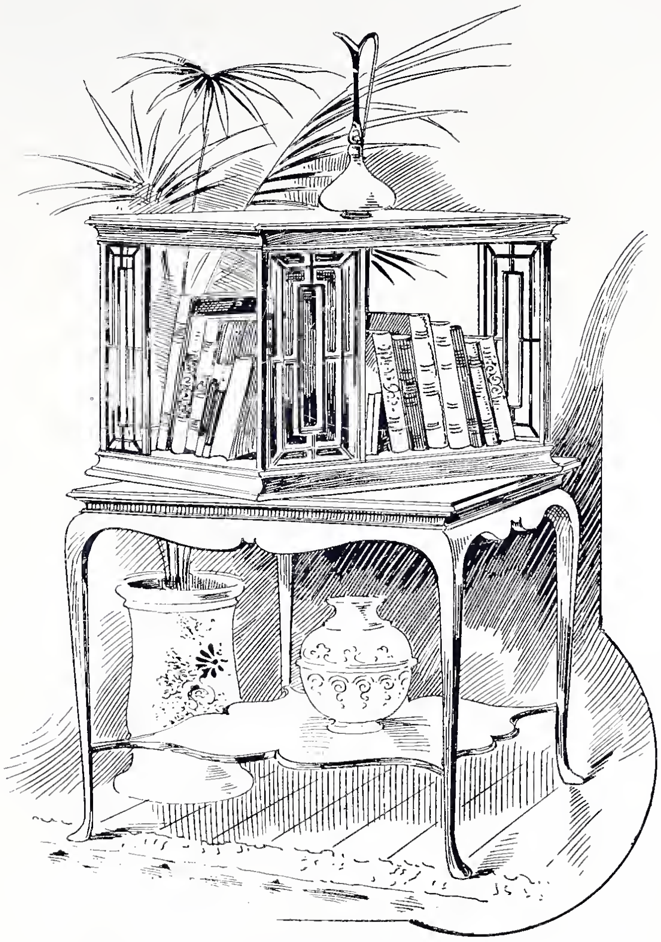


Fig. 7.—A Table Bookcase, by Messrs. Druce & Co.

* * *

But there are some firms, and one cannot but admire them, who go steadily on their way, never heeding the lead or vagaries of the gay capital. Such a one is Messrs. Morris & Co., of Oxford Street. The little whatnot which is shown in Fig. 5 is much the same sort of thing as one sketched in these columns years ago. They still swear by a few spindles and, for the most part, studiously plain mouldings and work, tolerating occasionally a little marquetry of unusual pattern. The restfulness cultivated by this celebrated firm has never been more evident that it is in the midst of the Frenchified confusion which now prevails in furnishing. And it is more than likely that a century hence the Victorian pieces that will be prized, as we now prize a bit of genuine Chippendale or Sheraton, will be specimens of this quiet and thoroughly national style. It is when contemplating an unaffected piece of work of this school that we realise how kaleidoscopic have been the fashions of our trade during the last ten years. One may safely declare that they have been "everything in turn and nothing long." It is not every firm that pursues the even tenor of its way regardless of outside influences, but Messrs. Morris & Co. may claim this distinction, even if it has meant the loss of some money-making business for which they did not care.

* * *

As careful and scholarly exponents of the Italian style, Messrs. Gillows, of Oxford Street, have always held front rank. A charming little cabinet, somewhat after the lines of Fig. 6, was in their window the other day, and it was useful as demonstrating that the Italian Renaissance is not necessarily the ponderous sort of thing which some designers always conceive it to be. Here the elegance—using the word in its best sense—appeals to any observer, and if the object be that the article itself and not the things which it contains should attract the eye, every opportunity is given to turner, carver, cabinet maker and marquetry cutter to elevate his craft. This class of work, thus treated, must awaken pleasure in the cultivated observer, and Messrs. Gillows have done good service as guardians and exponents of a woodwork Renaissance which will always be honoured when many fleeting fashions are forgotten.

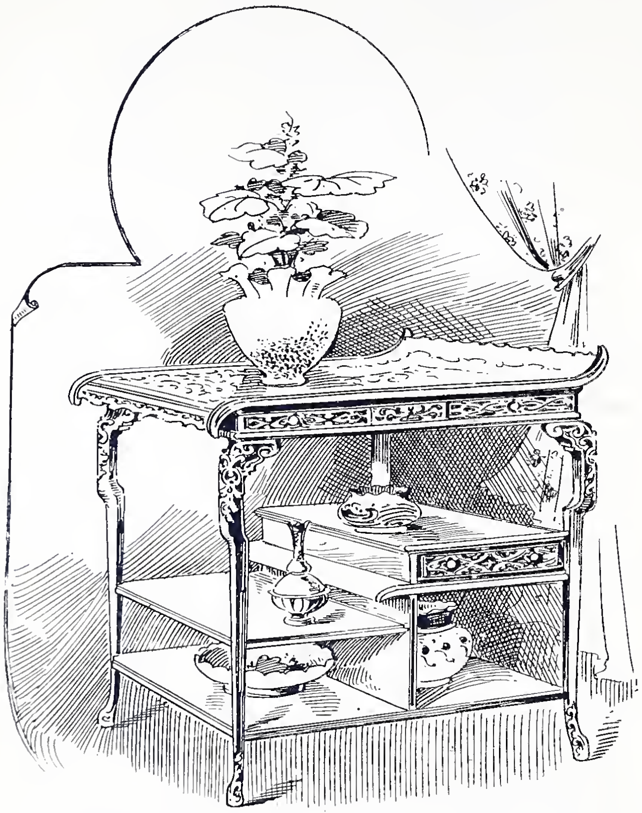


Fig. 8.—A Chinese Whatnot Table, by Messrs. Druce & Co.

* * *

Among the efforts to make culture and comfort abound in our rooms the multiplication of revolving bookcases is the most notable. To have a favourite author close at hand is an indispensable luxury in these days of University Extension Lectures, and so the turnabout bookstand has become very popular. But there has been a square cumbersome look about the usual article which has prevented it being regarded as a thing of beauty. As a compromise to "the graceful," Fig. 7, sketched from Messrs. Druce & Co.'s showrooms, is worthy of notice. To place the bookcase on a table-stand is a good idea, and the whole thing would make a pretty addition to any reception-room. The Chinese fashion, which I noticed in Paris some seasons ago, still lends itself readily to oddments of a fancy sort. Fig. 8, a little whatnot table, finished in dull ebony and enriched with metallic filigree decorations, would make any corner look attractive, and that without "jarring" with any other furnishings. The fashion is just another, but, I think, a better, version of the Anglo-Japanese, which was the rage a decade since. Many erratic productions of this sort are at the present time imported, which, if our manufacturers had more eclecticism, ought to be made on this side of the silver streak.

* * *

Passing from the highly ornamental, it is satisfactory to notice the great advance which utilitarian furniture has made of late. Not so long ago but few cabinet makers would have ventured to treat a dinner-wagon after the manner of Fig. 9, a sensible piece of work which is in Messrs. Hewetson's showrooms in the Tottenham Court Road. Such an article as this means constant comfort in a small house and extra comfort in a large one. Speaking of the useful, these manufacturers, in addition to their large business in the highly ornamental, have recently applied their special experience in modern Jacobean to the kitchen dresser. Fig 10 shows what a lordly-looking article the humble dresser can be made if adorned with a few bands of seventeenth-century decoration, and the effect of some bits of old blue ware on this darkened oak background must be seen to be appreciated. There is a danger, in a case like this, of the kitchen dresser, like the kitchen chair, finding its way into the dining-room. Even in presence of such a square and constructive production as this some modern sideboards would have to beware.

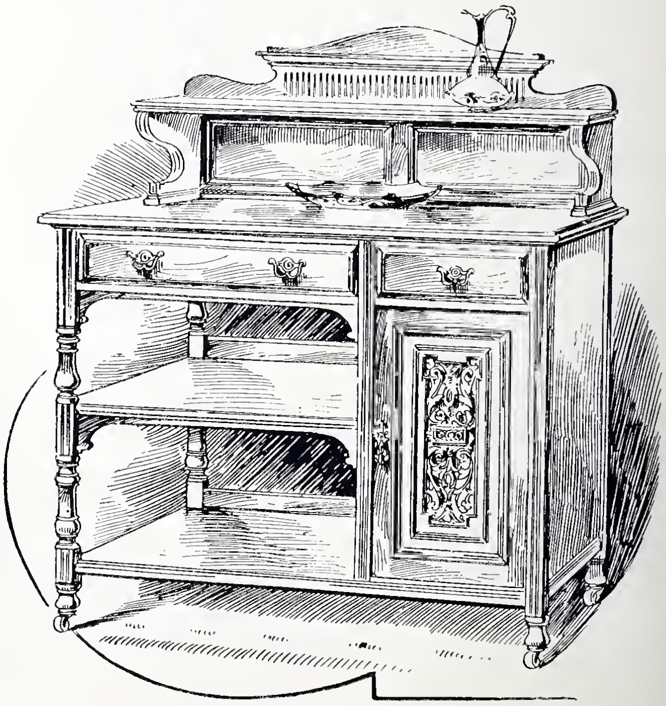


Fig. 9.—A Dinner-Wagon, by Messrs. Hewetson, Milner, and Thexton, Limited.

As another instance of the popularity of the sturdy and solid, the chair, Fig. 11, produced by the same enterprising firm, will be interesting to some lovers of the quaint and durable. This double-framed and spindled seat will, doubtless, be taking an honoured place in some household when all the "fiddle and faddle" on which I have commented have gone their way to the dustbin. I am not, of course, urging that all arm-chairs should be of this beefsteak pattern, We must have some "dessert" in life, but it is well to be reminded by such an "Ironside" as this that in a century or two we shall be judged by the work and construction that survive.

It is a pity that pen and ink are not adequate to represent some of the wall coverings and textiles which are now within reach of the furnisher, but as an idea of their characteristics cannot possibly be conveyed without the aid of coloured illustrations, I must be content with simply referring to them.

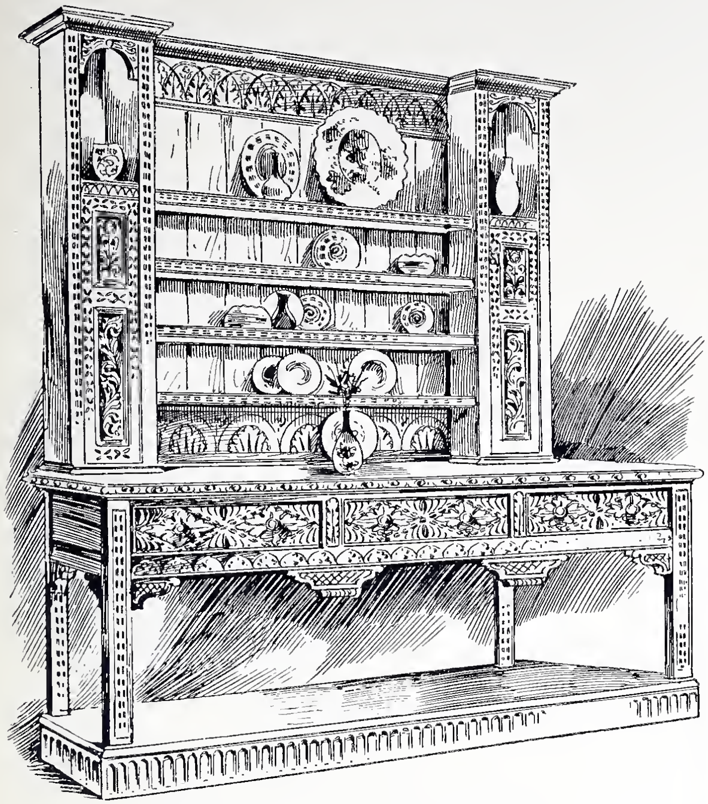


Fig. 10.—A Kitchen Dresser, by Messrs. Hewetson.

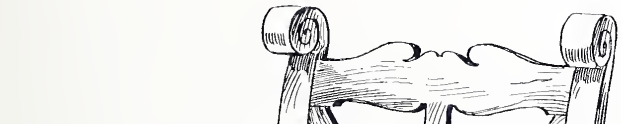


Fig. 11.—A Chair, by Messrs. Hewetson.

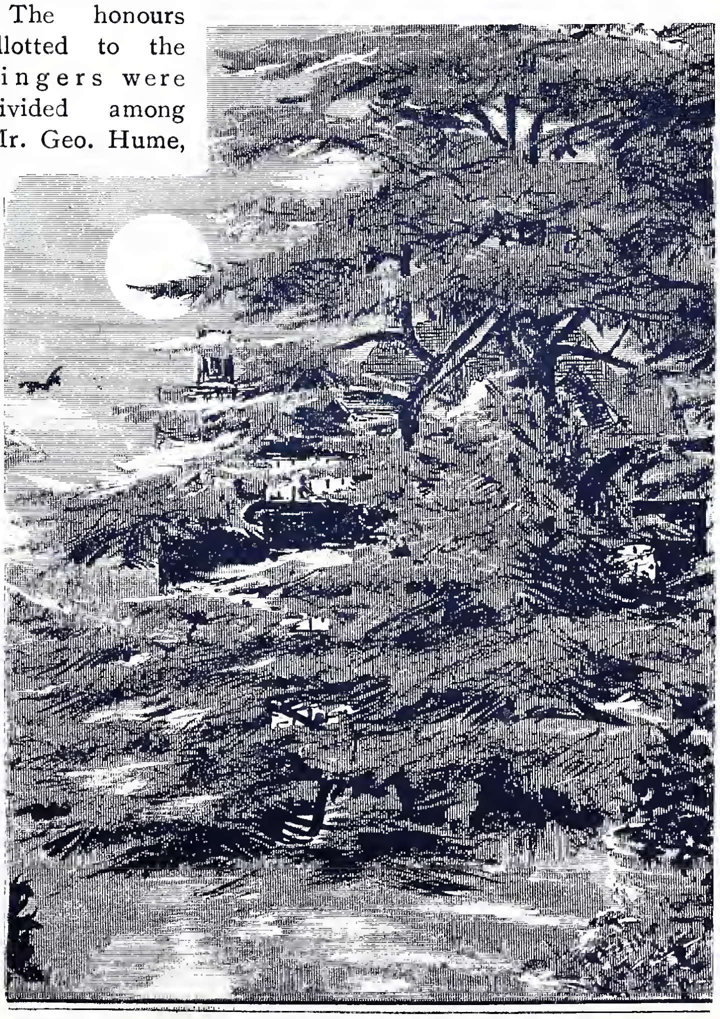
There never was a time when so great an amount of decorative effect, in wall papers, draperies, and furniture coverings, could be attained with so small an expenditure, and fresh developments in these branches of industry are constantly being made.

Our Staff keep Christmas

AT HOPPEA HALL.

THE official curtain was lifted for a moment last Christmas in order that those who contribute to these columns might make their bow to the many friends of *The Cabinet Maker*. It is with great satisfaction that we are able to record the health and prosperity of the same circle. With the exception of a little more frost on the hair, and the hardening of a few wrinkles—just to be in keeping with the weather—the members of our staff were "all there" at Hoppea Hall on the 27th ulto. The chill outside may be understood from this nocturne by the Editor. The warmth within can only be appreciated by those who gathered round the Yule log. According to old custom, the host, Mr. J. W. Benn, called on each guest to contribute to the programme, the youngest being expected to lead the way.

The honours allotted to the singers were divided among Mr. Geo. Hume, Mr. Baldock, Mr. H. Heard, Mr. Henry Benn, and Mr. Robert Benn. Mr. George Pope handled his violin with the same skill that he uses his pencil. Humorous speeches and recitations came from Mr. T. Clark, Mr. Julius Benn, and Mr. Henry Benn. Mr. G. J. Buzzard, as an old friend of the host's, sang "Hearts of Oak," and the song seemed exactly to fit the occasion. "Auld Lang Syne" brought the "feast of reason and the flow of soul" to a fitting conclusion.

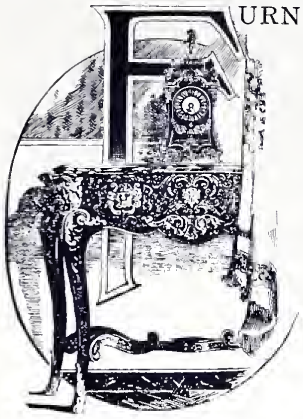

Hoppea Hall, Upminster.

(*The Cabinet Maker's* Staff are within keeping Christmas)

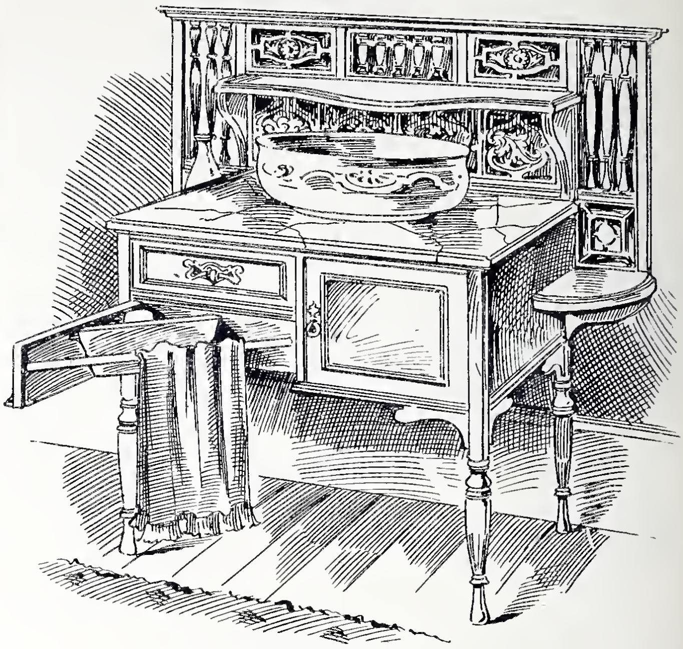
ECONOMIC FURNITURE In the Prevailing Styles.

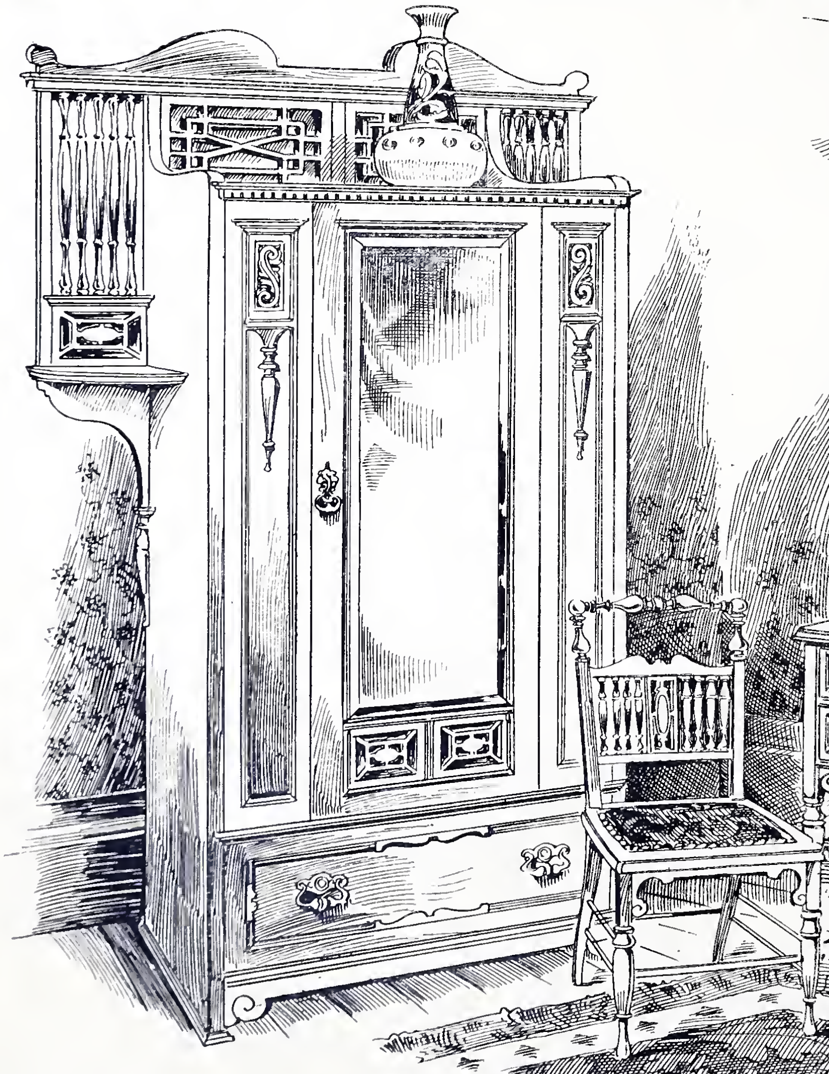
BEDROOM AND DINING-ROOM FURNITURE.

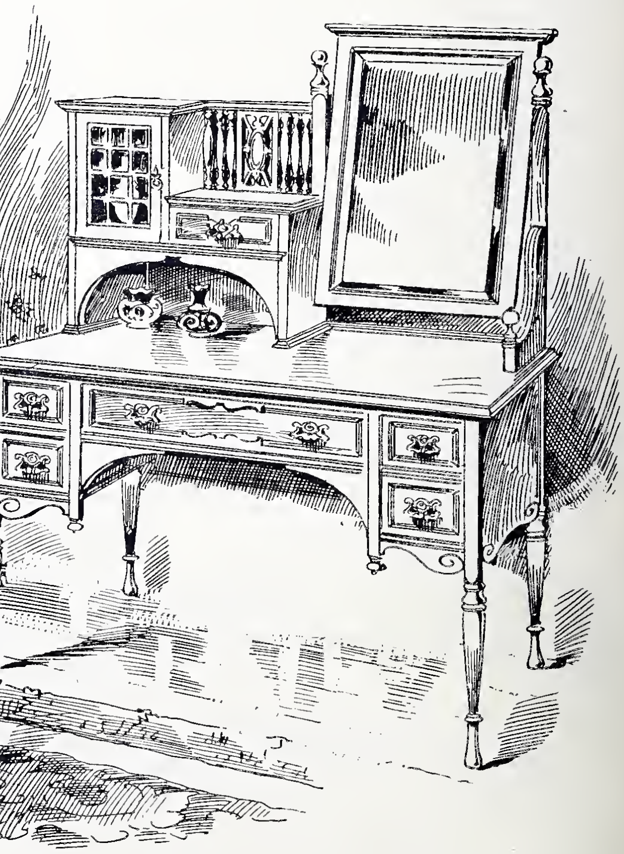
By H. Pringuer.



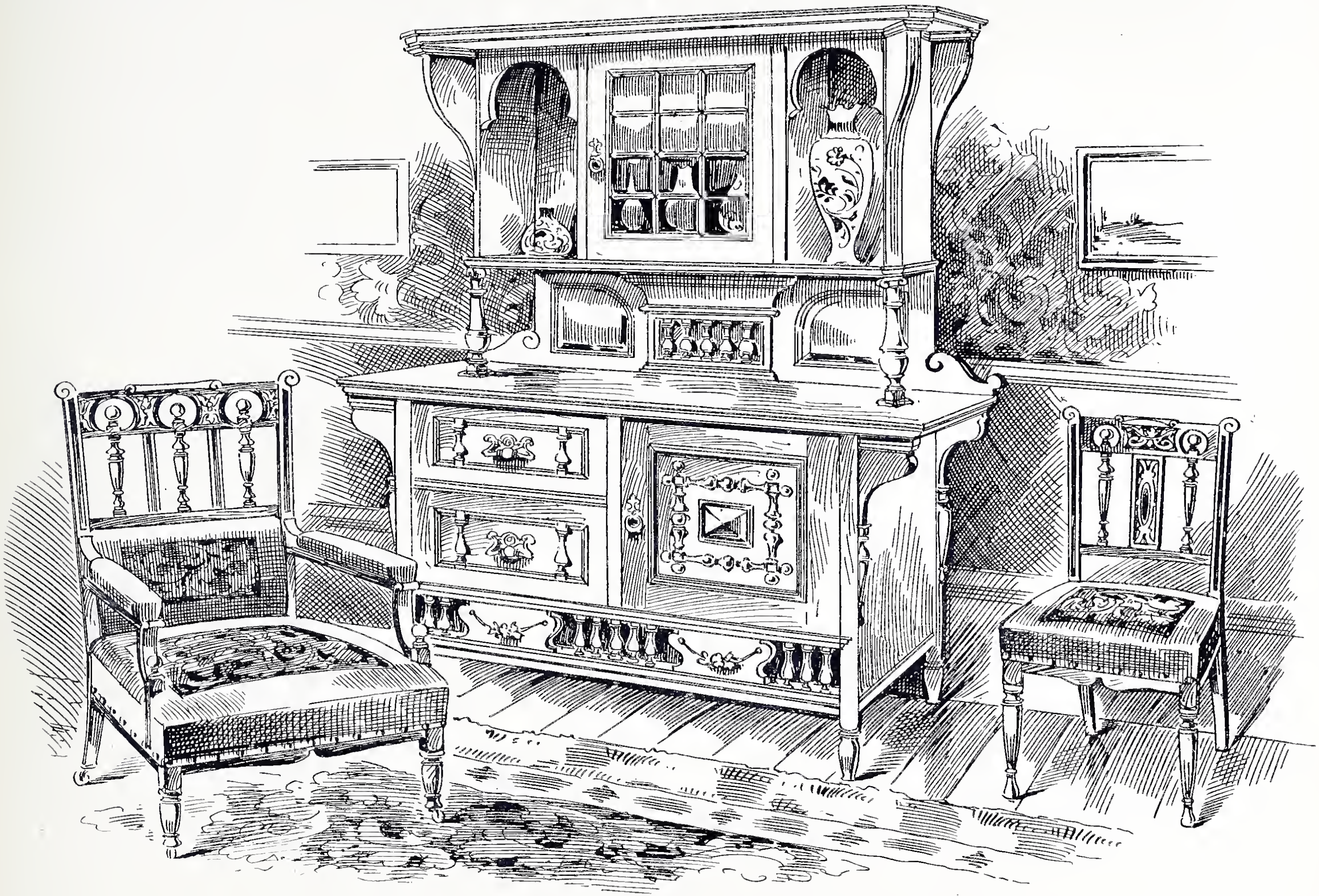
FURNITURE which is so designed as to catch the eye and arrest the attention of the casual observer is most likely to bring business to the fashionable house-furnisher of to-day. This is unquestionably the secret of success in the modern furnishing showroom. While being attractive, the articles on show should be at the same time inexpensive, more especially at this season of the year when everything depends upon a well-assorted stock of a fanciful and economical class of furnishing trifles.







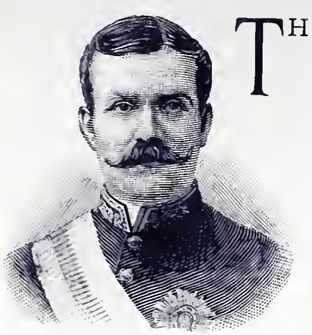
The bedroom suite which appears this month in these columns is designed to meet the commercial conditions of rapid and inexpensive manufacture, and those of our readers who are interested in this particular branch of cabinet-making may perhaps find the design worth practical consideration. The principal points of novelty and interest lie in the unusual formation of the wardrobe and washstand. The style and disposition of the woodwork in the rear of the former present a decidedly original aspect, by virtue of which the article is made to appear altogether uncommon in style and design. This is achieved without detracting in the least from the utility of the wardrobe, the main body not being at all inconveniently affected by the innovation referred to. The ornamental importance of the wardrobe is considerably increased by reason of the shelf extension projecting on each side. This provision for the attainment of a little decorative display, in the shape of art pottery serves to effectively relieve the square lines of the rest of the article. The idea altogether presents little difficulty to the manufacturer, and should prove a profitable source of income in this age of fashionable demand for the latest novelty. A striking feature, or unusual characteristic, no matter how extreme in design, is deemed essential in furniture designed to meet with the approval and ensure the custom of the furnishing public. The towel-rail arrangement of the washstand exhibits an original alternative to the usual type of side rail usually adopted. This takes the form of a triangular contrivance, which is hinged at one angle to the leg of the table. The towel-rail constitutes one side of the triangle, the others acting merely as a means of conveyance. This affords an opportunity for the introduction of a small three-cornered tin-lined drawer, in the angle of the framing, for the reception of sponges and other ablutionary requisites. The whole contrivance, when not in use, shuts away underneath the washstand and presents a very neat appearance. Two, or even three rails, of various dimensions might easily be introduced within the compass of the framework, and thus greatly increase its usefulness. The washstand-back is in keeping with the character of the wardrobe, and affords a couple of convenient side shelves for the handy situation of the water-bottle and similar accessories out of the immediate sphere of the basin, which is a decided advantage, as it leaves a clearer and more commodious space for the performance of toilet operations. The dressing-table is artistically simple in conception, and suggests a quaint arrangement of the toilet-box and jewel-drawer appointments. We would now direct the attention of the reader to the group of economic dining-room furniture which appears on this page. The sideboard is distinguished by a refined simplicity of style, which, for an article of its size and class, is preferable to an excess of enrichment. The transparent glass-door panelling of the upper cupboard affords a favourable chance for a decorative grouping of suitable sideboard accessories or ancient crockery ware. The ornamental element consists principally of lathe work, which, in addition to being a cheap, is by no means an ineffective medium of embellishment for economic cabinet-work. Its employment in the simple cupboard-door panelling of the lower part of the article helps considerably to enliven its character. Antique examples of cabinet-work in the Flemish Renaissance style supply abundant evidence of the beauty and utility of turned work as a means of enrichment, when properly understood and manipulated. Indeed, it may be said to play a leading part in some of the finest specimens of furniture and interior woodwork to be found in Holland and Belgium. Its utility is far from exhausted in a mere regulation spindle gallery of the ordinary English type. There has been no attempt in this design to introduce novelty at the expense of convenience. As far as its size will permit, the drawer and cupboard accommodation provided within its limited area is of the most useful and commodious description. The designs for easy and small chairs which accompany the sideboard evince some originality of thought in the character of the framework of the backs. The piercing of the top rails and the introduction of turnery after the manner indicated, is rather a novel departure from the usual order of dining-room chair frame.



Mr. F. P. Levi, cabinet manufacturer, Crowndale Cabinet Works, Bayham Street, London, N.W., has some most saleable novelties which appeal to those who are endeavouring to wake up trade. The "At Home" tea table, and the "Excelsior" plant stand (registered designs), in dark mahogany with ormulu mounts, are well worth calling to see, as also are many other new designs of an up-to-date description.

OUR EIGHTH

Christmas Cheer Entertainment.



The Right Hon. Lord Carrington (the Lord Chamberlain).

THE Right Hon. Lord Carrington (the Lord Chamberlain) presided on Monday evening, the 19th ult., at a crowded entertainment given under the auspices of Mr. J. Williams Benn, M.P., at the City of London College, Moorfields, to raise a fund to provide Christmas cheer for needy cabinet and chair makers in London. Lord Carrington, in the course of his remarks, said:—I am informed that this annual entertainment was founded seven years ago, and I am glad to be able to say that during that period over £400 has been collected and distributed, and this year the entertainment promises to bring in more than £100. I think that great credit is due to the trade for the fact that the whole of the money has been raised in the trade itself, without appealing to outsiders. The manner of the distribution of the funds prevents anything being wasted. The grocery and coal tickets are entirely distributed by those in the trade, so that no loafer stands a chance.

I may be permitted to say that, although the cabinet, upholstering, and chair trades have their headquarters in Finsbury, a good many chairs come from a little valley in Buckinghamshire, with which I have to do. We rather fancy in High Wycombe that we know how to make chairs. When I was out in New South Wales, as Her Majesty's representative there, wherever I went I was almost certain to sit down on a Wycombe chair.

I hope that we have not stolen any portion of your London trade, but that there is enough for you and enough for us, and, being here before a Finsbury audience, and speaking, I believe, to a large number of persons who are interested in this great trade, I cannot help thinking how the feeling of self-government has brought us together.

Perhaps I may be permitted to tell a tale of what occurred at Wycombe a few years since. When the Prince and Princess were coming to see me there, a committee of the townspeople called and asked me to assist them in making preparations to receive their Royal Highnesses. I had been the round of all the chair trade, talking to the chair makers, and we came to the conclusion that we ought to recognise the visit by presenting their Royal Highnesses with specimens of the staple trade of the town. My friends therefore made a chair for the Prince and one for the Princess, which they proposed to present. They asked me, "Can you give us any idea how they ought to be presented?" I replied, "If I may be permitted to make a suggestion, it would be best to make the presentation ourselves, to show our power of self-government, and without a single policeman on the ground."

The Prince and Princess arrived, and the chairs were presented by some of the leading makers in Wycombe. All the chair makers of the town and thousands of people were at the presentation, and the affair passed off most delightfully and quietly without the aid of the police. It is not a time for speech-making, but I have to express the pleasure I feel in having the compliment paid to me of asking me to take the chair, and I express my thanks to Mr. Benn for the invitation.

Mr. Benn then proceeded with his lecture entitled "Pickings from Punch," and illustrated his remarks by instantaneous sketches from the original drawings. An admirable musical programme was carried out, under the direction of Mr. Robert Benn, by Miss J. Argent, Miss A. Young, Mr. C. Norman, and Mr. G. Pope. Each item of the musical programme was extremely well received, the delight at Mr. Norman's songs being uproarious. Miss Jennie Argent secured a well-deserved encore. Mrs. W. G. M'Naught, A.R.A.M., kindly officiated as accompanist to Miss Annie Young, whose songs were much appreciated. Mr. James Rowlands, M.P. for the division, in an able speech moved a vote of thanks to Lord Carrington, which was seconded by Mr. G. J. Buzzard, hon. secretary to the fund, and unanimously adopted.

The following is the list of subscribers to this fund up to the time of going to press. Subsequent donations will be acknowledged in our next issue:—F. Aumonier, £2; W. Angus, £2 2s.; G. J. Argent, £2 10s.; S. Anidjah, 3s.; Mr. Alstrom, 10s; Blyth and Son, 10s.; H. L. Benjamin, £1; W. Bailey & Sons, £1; A. Berliner, 5s.; Boys & Spurge, 5s.; E. Bowler, 5s.; Bartholomew and Fletcher, £2; Carlhian & Beaumetz, 5s.; Chas. Churchill and Co, 5s.; R. Christie, £1 1s.; Clozenberg & Son, 5s.; Cardinal and Harford, 5s.; Cooper & Holt, £1; B. Cohen & Sons, £2 2s.; Mr. Chatty and friends, £2 2s.; G. Chant, £1; G. Chamberlain, 6s.; H. & J. Cooper, 10s.; Cox & Son (Wycombe), 5s.; E. E. Cattell, 6s.; J. S. Deed & Son, 10s.; S. Davis & Co., 5s.; Druce & Co., 10s.; W. A. Dawney & Son, 5s.; J. Evans, £1 1s.; Evered & Co., 10s.; G. Edwards, 5s.; J. J. Fordham & Son, 10s.; H. Flack, 5s.; J. Finch & Co., 10s.; Freeman, Headon and Co., 5s.; B. F. Fuller (Boston Chair Co.), 15s.; The Furnishers' and Decorators' Society, £3 3s.; A. Gibson, 7s.; Gedge & Co., 5s.; E. Gates, 10s.; Gillow & Co., £1; S. Guy (Walker & Sons), £1; Hard & Austin, 10s.; J. S. Henry, 5s.; R. Hickman, 10s.; H. Herrmann, Limited, 10s.; Hampton & Sons, 5s.; James Hill, 5s.; T. & W. Ide, 5s.; Johnstone, Norman, & Co., 5s.; Jarrett & Goudge, 5s.; W. F. Knight, £1 1s.; Thomas Lawes and Co., £13 6s. 6d; R. W. Laws (Benham & Froud), 15s.; G. S. Lucraft & Son, 10s.; C. & R. Light, £10; Law Bros., 10s.; E. Lloyd (South & Co.), 10s.; Mr. Le Personne, 5s.; Longstaff and Pitcher, 10s.; H. Lebus, £1; F. Lewis, 5s.; Frank P. Levi, 10s.; Benj. Lucraft & Son, 5s.; Morrison & Austin, £10; Mitchell, Inman, & Co., 5s.; C. F. Marriner, £1 1s.; Nathan Moss, L.C.C., £1 5s.; C. Mellier, 5s.; Nickerson Bros., 5s.; B. North & Sons, 10s; J. T. Norman, £1; W. Nightingale and Co., 10s.; Newman, Smith, & Newman, 5s.; J. Ortelli, £1; Oetzmann & Co., 10s.; Oakey & Sons, 10s.; J. Oliver, £1 6s.; J. J. Payn & Co., 5s.; W. H. Palmer & Co., 10s.; Priday and Jupe, 5s.; Parr Bros., 5s.; E. & O. Quitmann, 10s.; A. Ransome and Co., 5s.; Ridley, Whitley & Co., 10s.; Rottmann, Strome, and Co, 5s.; J. Reid & Co., 5s.; G. W. Reynolds (Cope & Collinson), 5s.; N. Rosenstreich, 5s.; Rose & Gorwill, £1; Cornelius V. Smith, £1 10s.; Swire & Co., 10s.; Sewell & Sewell, £2; R. Stanway, 5s.; Smee & Cobay, 10s.; Mr. Stern, 5s.; Sadgrove & Co., 5s.; Townshend & Co., 5s.; Thomas & Son, £1; T. Tapling & Co., 10s.; Thackrah & Sons, 10s.; A. & F. Van Mol, 7s.; W. W. White, 11s.; James Williams & Sons, 10s.; G. A. Williams & Son, £1; T. Westlake & Sons, 5s.; D. Witt and Palmer, 5s.; W. Whiteley, £1; Walker & Sons, 10s.; W. Withers, £1 1s.; Mr. Wymark (Lloyd, Crosbie, & Co.), 10s.; H. Hurlin, 2s; H. C. Stephens, 10s.; Wm. Wallace & Co., 10s.; J. Holliday & Sons, 10s.; E. Kahn & Co., Limited, 10s.; A. Lefever & Co., 10s.; G. Pearce & Co., £1 1s.; Glanvill & Co., 10s.; R. Hunter, 5s.; odd sales, 11s.; collection and programmes, £2 14s. Total subscriptions to date, £110 9s. 6d.

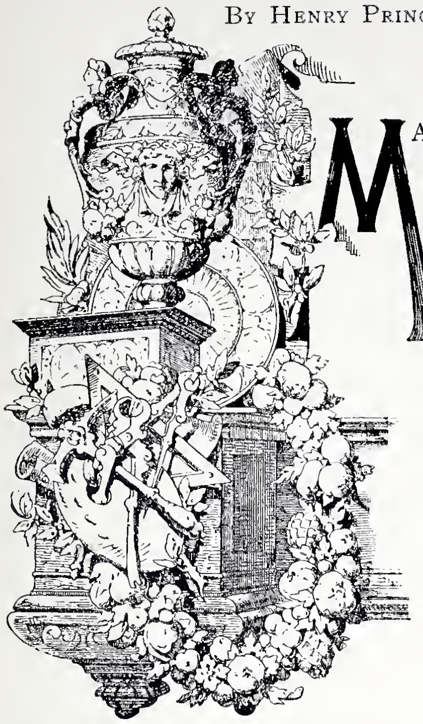
We are pleased to be able to announce that, as our "Christmas Cheer" entertainment has by this time become a regular institution, the Furnishers' & Decorators' Society, of Chiswell House, Finsbury, have generously promised an annual contribution of £3 3s.

Mr. Alfred Gilbert, A.R.A., sculptor, has been elected a Royal Academician.

Description of Special Plates.

ORIGINAL DINING-ROOM FURNITURE.

By Henry Pringuer.



MANY of the old-fashioned and now discarded sideboard forms of a few years ago possess characteristics of an eminently utilitarian description. The absence of sharp angles in the traditional round end mahogany sideboard constitutes an advantageous and commendable feature which it might be as well to adopt more frequently in up-to-date cabinet work for the dining-room. The special plate now under consideration illustrates an original rendering of the round end as applied to a modern type of sideboard. The upper part of the article exhibits unusual novelty of conception in the arrangement of the back. The centre takes the form of an open framework, which affords an excuse for the artistic suspension of a tapestry curtain from a fancy wrought-ironwork grille, situated just below the cornice moulding. Instead of being, as usual, a fixture in the back, the mirror plate is framed up as a separate article. This is hung from the uprights of the back by means of ornamental wrought-iron suspenders. The decorative value of the mirror frame is considerably enhanced by the introduction of copper strapwork corner pieces. This happy and effective combination of various ornamental mediums is original and suggestive, and contains possibilities for further development. The appointments of the upper part of the article bear altogether an aspect of more varied decorative interest than is to be obtained in the exclusive employment of wood alone.

The easy chair frame in the foreground of the group displays a somewhat unusual formation of the back. It is slightly recessed at the top in order to afford the easy and comfortable provision for the head commonly provided in the wings of the grandfather's chair, which is just now in such fashionable repute. The upholstery is situated where most needed, to meet the requirements of the body when in repose; an important consideration which does not always meet with the attention it deserves. The light character of the woodwork of this suite would lend itself best for treatment in dark mahogany, with carved or subdued marquetry enrichment. The designer of these suggestions has attempted a novel deviation from recognised lines which, while being original, are at the same time adapted in every respect to the uses of the modern dining-room.

FURNISHING TRIFLES FOR THE DRAWING-ROOM.

The up-to-date drawing-room is distinguished by an increasing comprehensiveness of character. Being, as it is, the least exclusive apartment in the house, it can hardly ever be said to be completely furnished. Some new fanciful furnishing novelty is continually springing up to render what was complete yesterday incomplete to-day. The unrestricted freedom permitted in the production of fancy articles for the embellishment of this interior forms a profitable source of income to the fashionable house furnisher, to whom fresh ideas in this department are consequently always acceptable. The special page of fancy furnishing trifles for the drawing-room published in this issue are designed in accordance with the conditions of an everyday class of business. The cabinet appearing in the centre of the page is original in build and general arrangement, and represents an Anglicised version of French lines. The screen on the left of the cabinet shows an unusual development of this article, designed to be of service at all times, either in the capacity of screen or whatnot. The arrangement of the woodwork gives it an equally ornamental interest from all points of view. Another rendering of the same class of thing appears on the right of the cabinet at the top of the page. In this instance the structural conditions are a little simpler in character, and show a pretty and effective distribution of ornamental detail. The small curtains, when not required for screen purposes, can be looped back, and so form a dainty setting for the display of artistic knick-knacks. The music cabinet, situated just below, illustrates an attempt to get away from the typical style of thing. The formation of the lower part indicates a freshness of thought and novelty of effect which is nowadays an all sufficient means of securing business. The small table on the left of the centre cabinet is an original and saleable little article, belonging to a class of fancy goods mostly sought after and appreciated by the public at large.

CORNER OF A DRAWING-ROOM AT CARLTON HOUSE TERRACE.

Many of the best productions of the first-class cabinet makers and furnishers to-day are made in the execution of private commissions and special orders, and thus do not find their way into the window or showroom. In many cases beautiful specimens of the finest handiwork of skilled craftsmen are seen only by the owners and the favoured few who enjoy their hospitality. That this should be the case is a pity, and those possessors of such work who are so courteous as to permit of its reproduction for the benefit of those who are capable of appreciating it render a service to the craft to which it owes its existence.

The drawing-room of which a corner is sketchily represented this month in our pages graces one of the mansions in Carlton House Terrace, and is a rarely choice study in French furnishing. French forms have been so largely in evidence since the Exposition Universelle of 1889, and have been so voluminously illustrated since that time, that it is not easy to find any with which the trade is not already familiar. The chairs in this interior, however, will, we imagine, be fresh to most of our readers, who cannot but be struck with the choice beauty of their design. The table is a copy of a remarkable example of buhl, which stands in a place of honour at Fontainebleau, and which has already been illustrated in our columns. As for the rich screen, with its elaborate gilded frame and silk embroidery, it speaks for itself. This interior is testimony to the fact that with an open purse a room may be made exceptionally charming on French lines; but where means are limited our insular styles are those which can be the most satisfactorily adopted.

A LIBRARY COSY CORNER.

We offer this month, in the form of a special plate, a suggestion for the furnishing of a small private library or study. A cosy corner forms the central feature of the design, and every convenience is provided in close proximity to the same for the comfort of the occupant. A swing book-rack is hinged to each end of the seat, so arranged as to allow of being easily brought round to admit of a volume being looked out without there being the necessity to rise from the settee. A couple of small wrought-iron lamp-stands—made to fit into sockets, and removable at pleasure—are affixed to the arms of the seat, to afford as much light as could be desired. The bookcase accommodation round the wall has intentionally been restricted, in order to avoid the bookshop effect generally associated with the regulation monotonous shelf arrangement of an ordinary library. The accommodation provided on the lines suggested should be sufficient to contain all the literature of an ordinary household library, especially when supplemented by small accessory bookcases such as that depicted on the left of the interior. A decorative and useful feature is introduced in the form of a series of oblong panels, placed at intervals along the moulding, embellished with the names of standard authors carved in relief, for the purpose of indicating the situation of their respective works. The small revolving bookcase in the foreground would make a handsome accessory to any private library, independent of its association with the interior under consideration. The open drawer of the writing-table on the right is intended for the reception of waste paper.

❋ Art Lectures and Literature. ❋

(*Continued from Page* 158.)

SILVERSMITH will have instruction in studying and modelling from the best examples of his art. Nearly every day one sees in the *Dispatch* and *Evening News* drawings of presentation-plates, medals, &c., showing that there is an increasing demand for articles that form a fine field for artistic design, but if you compared them with good old work or the medals now at Archer's Hall and at St. Andrew's you would soon recognise the room for improvement.

Generally we hope, by making our collection and reference library comprehensive enough, to help on every trade. Familiarity with the best works does not in this case breed contempt; it excites reverence and a desire to excel. At the end of each year we shall have at our disposal a number of £5 bursaries, to enable our most deserving students to spend their holidays at some place where they can see and study good work of the kind they are devoting themselves to. We would like to send a glass-painter to York; a fortnight there would be a treat. A plasterer can spend a profitable fortnight in visiting some of our old mansions and taking notes of the fine old plasterwork still to be found on them. The blacksmith can take a run to some of the old English towns and churches, and come back with his ideas freshened and enlarged. A silver and gold smith shall go to South Kensington Museum and devote his time to the magnificent collection of silver plate and jewellery there. He will then be no longer content to waste his time in making brooches in the form of Highland sporrans, shawl-pins as dirks, paper-cutters as claymores, pencils in the form of wire-drawn nails and cartridges for magazine rifles. Put workmen into contact with good work and you quickly increase their intelligence and power.

At the end of the student's curriculum at the school, which has been fixed at four years, we shall select one or more—I hope more—for recipients of bursaries of from £50 to £100, to enable them to spend from six months to a year in study either at home or abroad. We, therefore, offer you as good inducements to study at home as there are to attract you elsewhere. In addition to this we are to keep a register of the names and addresses of all students the committee consider qualified, and this will be circulated annually among employers of art labour.

We contemplate holding annually an exhibition of work of every kind that has been designed and executed in Edinburgh. We shall be able by doing so to note the progress, and give an opportunity to all to judge for themselves what Edinburgh designers and workmen are able to do.

Now I trust that I have made it plain to you that this school is totally different from anything we now have, and that it will not interfere with or overlap any of the others. On the contrary, we hope that the advantages we have to offer will induce young men to qualify themselves in the drawing schools for admission to this one. But there are rocks ahead, and they are financial ones. If gratitude is a lively sense of favours to come, the municipality has ours to the full. We know that at present they can give no pledge as to what they will do for us next year, but we trust they will be not less generous than they have been, if it is in their power to be so, otherwise we must limit our work, and we shall not be able to add to the library and the various collections of objects that are so essential to the success of the school. I would ask the municipality of Edinburgh to think of what is done elsewhere. It is not easy to get statistics, but I have ascertained that the expenditure annually in Paris for teaching drawing and modelling alone is enormous; in 1885 it was upwards of £40,000. Over and above this, for the advanced teaching of the arts not less than this sum is annually spent; and in addition to these, large sums are spent in adding to the collections for the use of artists. Germany is covered with industrial art schools, and there are advanced schools in all the large capitals, organised and equipped in the most complete manner, supported by the municipalities and the State in equal proportions. What does all this imply? It implies this:—That if we don't waken up we shall be left behind. Do not suppose that this is a movement with no other object than providing pretty things for people; it is something much greater than that. Everything that is made by man must have on it the impress of man's nature, and where his power of design is not warped or stunted by false theories or wrong directions, he naturally strives to give to everything he makes, no matter what it is, the same intelligence, purpose and grace that God has given to him, and in proportion as these qualities are cultivated or neglected, so will they be manifested in his work. He must use this great creative power, which is an essential part of his nature; and all the enormous expenditure that is going on elsewhere has in view the bringing back of our warped and stunted natures to a healthy condition, and to hasten the time when we shall produce nothing but what is good, true, and beautiful. Now, is Edinburgh to take no part in the work? If we do not the loss will be ours. Remember, space is being annihilated and time shortened. The crowds of people who travel will purchase what they want wherever they see they can get it, and they have a perfect right to do so. The aggregate of the money now at the disposal of architects for work requiring art labour must be enormous; they also must get it where it can be got, and of the highest quality; they and their clients demand it, and will go anywhere for it; and the only way to stop this efflux of wealth to purchase what we cannot supply is to meet the demand at home. Everywhere home industry associations are at work, and may they prosper, for they are doing good work; but there are other home industries in our midst of greater magnitude and importance. Think of the enormous wealth that is spent, the number of hands employed in the various industrial arts, and the keen competition they are subjected to. Other nations are straining every nerve to gain supremacy, and unless we do the same we must yield to the cultivated intelligence and skill of others.

This school, the first of the kind that has been established, can help on these home industries, and if the municipality will continue their generous aid, they may rely on getting a good return to the city for their investment.

One word to those who ought to take advantage of the instruction and help we have to offer. There are good reasons for coming here. There is money in it. If you labour honestly at the work here, and qualify yourselves, you will be entitled to demand a larger remuneration for your services, and you will get it. Notwithstanding all the distress brought about from over-production, the result of allowing machinery to be our master instead of our slave, there is plenty of employment for high-class workmen, and an increasing demand for them. It will open up new and honourable careers to many. You may become great artists, and poets may sing your praises, as Longfellow did of the Antwerp blacksmith; or you may leave behind you priceless work like the goldsmith Cellini. Get rid of the idea that you are not an artist unless you can paint a picture; that idea is no longer the dominant one. People are now realising rapidly that a picture can be made as well as painted. There are already more picture-painters than the world can support, but there is a great dearth of the cunning craftsmen in the country.

The absurd distinction created in the last century by the introduction of the term "fine art" has done nothing but harm; there is only one kind of fine art, and that is art that is good and true, whether it be in a painting worth—and deservedly so—its thousands, or an article of everyday use, worth only as many shillings. Believe in the dignity of your work, and you will do it better; put into it intelligence and beauty, and you will find a market for it. The workmen of Edinburgh are not inferior to the French, Germans, or Italians, in power and possibilities, but they must train for the race, and this school is one of the training-grounds.

ART METAL WORK.

Mr. C. R. Ashbee, of King's College, Cambridge, architect and hon. director of the Guild and School of Handicraft, recently delivered at Birmingham a lecture on "Art Metal Work." The subject was the claim of Birmingham to be an artistic centre, and the lecture was illustrated by photographs and examples of art metal work brought from the Art Gallery. He explained that the metal worker might classify the periods of metal work into three—the ancient, illustrated by the shield of Achilles; the Mediæval and Renaissance, illustrated by the cup of Holbein and the Perseus of Cellini; and the modern, illustrated by machine production. Greek metal work was peculiarly massive, for the Homeric Greeks carried their wealth upon their bodies. Homer's description of Achilles' shield he read, and sketched upon the blackboard the probable scheme of the craftsman's treatment. The Renaissance period was illustrated by actual examples, including photographs of the persons, and so was the modern. In Birmingham they were much too fond of bright and shiny things with trade finish on them. The old craftsmen who did the cups Mr. Wallis had brought did not think much of trade finish; they were so much masters of their work that they could let a piece of work go without any absolute finish, provided the design was good, and provided one could see by the work that its author was able to do what he liked on the metal, and, among other things, to turn it out perfectly well finished if he chose to do so. We tried to be as accurate as the machine, forgetting that the one thing a machine could not do was to be inaccurate. Some of the modern designs exhibited were bad, he said, because they were copies of antique forms, instead of being created forms of our own. The old craftsmen made such forms stiff and not very beautiful because they knew no better. The value of those designs was that the craftsmen did them entirely out of their own heads. We might use hundreds of finer forms. Other modern designs were enamelled in colours too bright, which did not blend softly. The Birmingham-made vase of wrought-iron hops on copper would never have been dreamed of by a Greek artist, though he supposed it was appreciated, for it had a place in the Art Gallery. The Greek artist would have made the design in the copper itself, not stuck it on with nails. He would have used the hop in a conventional form, not have tried to make it in iron as cleverly as God made it in vegetable substance, which was impossible. For the design of the bracket Mr. Wallis had brought with it he had no words to express its contemptibility. Actually, the most delicate flowers (realistically treated) were shaped as an apparent support of the bracket. The only thing that redeemed these specimens was the very great skill with which the iron-worker had moulded the leaves. He had been an exceedingly able man, and it was a thousand pities that he had not acquired a better understanding of design, because then, with such skill of hand, he would have produced beautiful work indeed. The finger-plates were no better than his little apprentices fourteen years old could turn out any day, and the worst of it was that they were so "machiney." In conclusion, Mr. Ashbee gave it as an aphorism that art cannot be examined independently of social and economic considerations; that was to say, if we want to get art out of our workmen, we must consider first the social reconstruction of their workshops. It was only because the old craftsmen had a lot of leisure and were happy in their work that they could begin to produce beautiful things. Also in Birmingham labour was so subdivided, and they were so much driven by the considerations of cost and of the market, that our art work could not for a long time be as good as theirs, and, unless these social and economic conditions were amended, we had better give up thinking about art altogether.

ART AND SANITATION.

In speaking on the above subject at the Midland Institute last month, Mr. Wyke-Bayliss said that the work of the artist and the work of the sanitary engineer seemed to stand so far apart that he might be challenged with the question, "What could they possibly have to do with each other?" On the other hand, he might be told that the two things—art and sanitation—were so closely allied, were so interwoven in their action and reaction, that anything he might have to say in their relation to one another must necessarily be obvious. But what was art? Was it not the science of beauty? Was not sanitation the science of health, and were not health and beauty pretty nearly synonymous? At any rate, they went very much together—they "kept company," as the lads and lassies said. He was ready to admit, if he were so told, that all our manufacturing towns were lovely and healthy, and that Birmingham was the loveliest and healthiest of them all. In dealing with the subject of his lecture he laid down the following propositions:—

(1) That the progress of art in our country and the free development of some of its finer characteristics have been arrested, and are now seriously impeded by the foul condition of the atmosphere of our great cities. (2) That the constructive arrangements and appliances necessary for the sanitation of our cities are not irreconcilable with the laws of beauty. (3) That the law of beauty, as well as the law of sanitation, is that right things are right only in their right place. (4) That if we can do nothing better with works of art than smoke them black like flitches of bacon, our artists will probably, in fulfilment of the law of supply and demand, give us works suitable for that purpose. (5) That any great scheme for the future of national and historic art in this country is practically hopeless so long as this state of things continues. Finally, he put it that to find a remedy for these evils the artist appealed to the sanitary reformer. Having stated his premises, the lecturer dealt in turn with the three chief forms of art—architecture, sculpture, and painting. He pointed out with many a humorous illustration how the advance of architecture and sculpture was hindered by the insanitary condition of our great cities, by the foulness of our atmosphere—a foulness not inherent to it, but made by ourselves in the innocent process of cooking our mutton chops. He was ready to admit that London, yes, and Birmingham, homes must have their mutton chops. He went further, and admitted they must be cooked; but at the same time, he would humbly point out that they were cooked at too heavy a cost, if the cooking was to debar our architects for ever from the use of polished marbles, mosaics, and delicate bas-reliefs. It was clear that we could not lay the charge to our climate alone, but to our climate plus dirt. It was the climate in unholy alliance with the guerilla contingencies of smoke and foul gases that decimated our forces and carried foolishness into the councils of our building committees. Referring to the art of painting in its noblest form—that of mural decoration—the lecturer suggested that every year our artists should choose from amongst themselves a man who should paint one picture of the chief event of the year, or the most noble deed, or the highest good achieved. In the choice of subjects there should be no boastfulness of petty princes, blazoning their exploits; nothing should be recorded that had not stirred the heart of the people. The events would come, the nation might be trusted for that; the men would come, some were here already to begin the work. That indeed would be true historic art, the marriage of art with history. While recognising the great good resulting from our art galleries and museums, he wanted to get closer home than that. He wanted to lift the doorlatch of the cottage and dreary flat and the little parlour at the back of the shop. Let sanitation lead the way and art would follow. Give them light in their dwellings and they would at least see the dirt and the nakedness of their walls. The cheap print would follow, and the print, though it might be cheap, need not be nasty. As it became cheaper it would become better, and they too would become better and happier. For with the sight of art would inevitably grow the love of art, and with love happiness, and happiness was perhaps one of the most powerful disinfectants the world knew. Now the artist lived and worked and died, and his works perished with him. Why should they perish with him? That was the one question to be pressed forward. The time should yet come when, if not the artist himself, at least his works should be immortal. How soon that time came rested with the sanitary reformer.

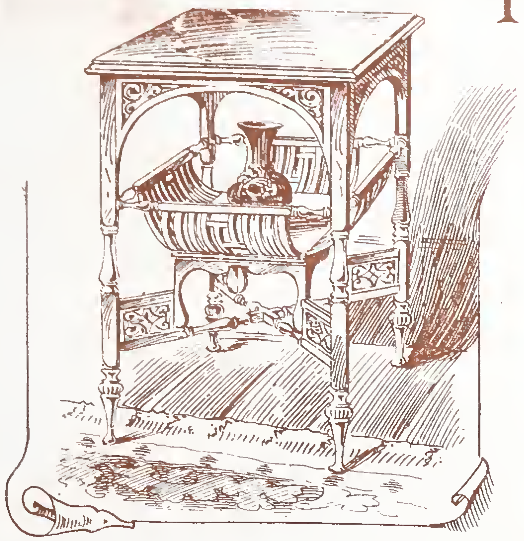
ART AND ARCHITECTURE IN TENNYSON'S POETRY.

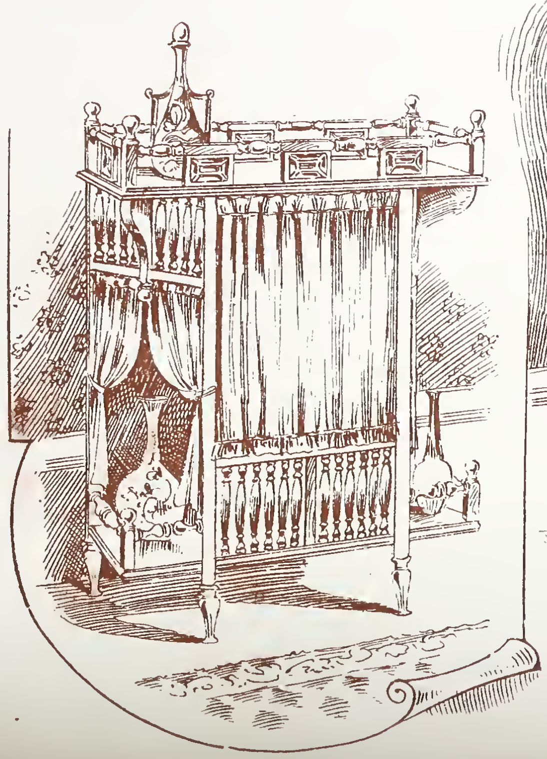
Reprinted from the "Builder."

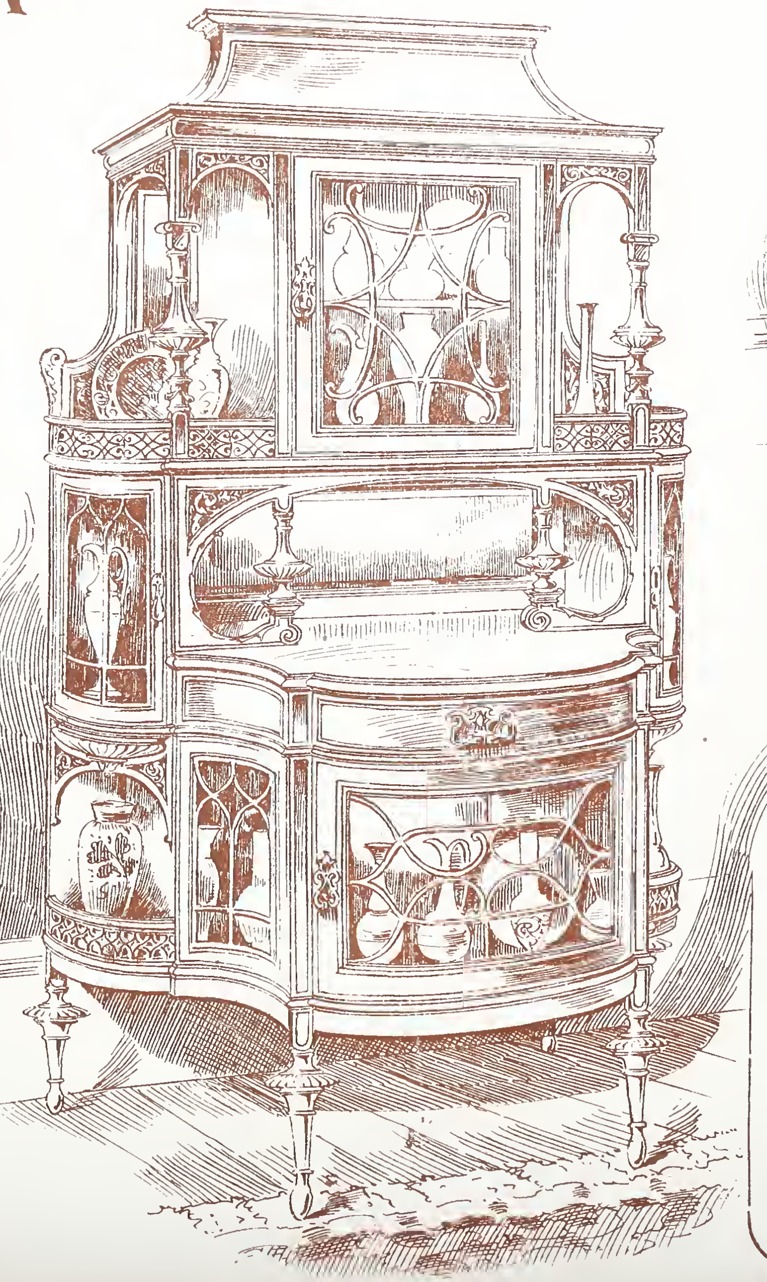
It is always of interest to notice, in the works of a great poet, what are the things in art which have specially impressed him as worthy of characterisation in poetry, or as furnishing material for poetic illustration or metaphor; and the present seems a fitting occasion for turning over and summarising the late Poet Laureate's contributions to the poetic literature of art. And the interest of such artistic allusions or illustrations in poetry is a double one. We are concerned to note not only how the poet has regarded such a work or such a form of art, and what impression it has made on his intellect, but how he has expressed that impression, whether he has added anything to the vividness of our perception of an artistic fact, placed it in a new light, led us to see a new beauty in it. In this sense, poetic description of an effect of art becomes in itself a form of artistic delineation.

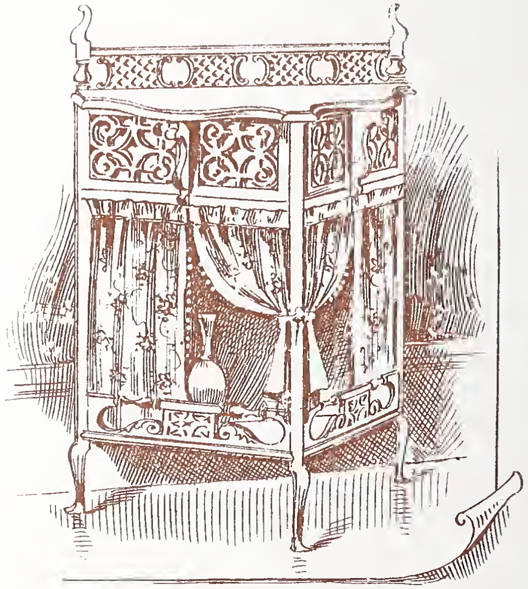
At the time of Browning's death, we offered some remarks on the numerous and striking passages bearing on architecture, sculpture, and painting to be found in his poetry. In the poetry of Tennyson there is nothing like the same bulk of what may be termed "quotable" passages in reference to art, and the difference in the nature of the artistic references in the works of the two poets is remarkable. Browning possessed the special insight and knowledge of an art critic, and with it the tendency to analysis which is the natural bent of a critic. Occasionally he just glances at a bit of artistic effect in passing, throwing as it were a momentary flash of light on it; but very often his passages about art, the longer ones especially, are essentially art criticism, and criticism or analysis is obviously more predominant in his mind than poetic expression. This is never the case with Tennyson. The only poem of his in which there is anything like an analysis in regard to art, "The Palace of Art," is an analysis only on the moral side, a consideration of the morality of a devotion to *L'Art pour l'art*, to the exclusion of all considerations of good and evil, of human suffering or human progress. The actual descriptions of works of art, of the palace and its pictures and decorations, are descriptions merely,—word-pictures, often of singular beauty and concentration of expression, to some of which we will return; but they suggest no analytical or critical considerations whatever. They are simply the decoration of the poem; a decoration carried out to such length and elaboration that the moral thought, which is the essential object of the poem, is in danger of being overlooked and forgotten. And throughout Tennyson's poetry we find, as in this case, that his descriptions of art are purely poetic in their object. He never appears to put the reasoning on the subject before the consideration of poetic effect, as Browning often did. His descriptions of works of art are brought in purely as the decoration of his poetry, as similes or pictures which give an added beauty and interest to the poem; and (with the solitary exception of the "Palace of Art," where, as already observed, the decorative element of the poem rather ran away with him) they are always admirably introduced; not forced in, but woven in as bits of decorative description naturally suggested by the subject. In some cases they take the form of descriptions of things seen; in others, perhaps the majority, they are reminiscences of existing forms of art without reference to any special example; in a few instances they are original suggestions on which an actual design might be based. But in all cases they are marked by an exquisite felicity of diction, a power of giving the essential beauty and character of an artistic object in a few concentrated words, a selection of epithets which is probably the result of thought, but which impresses the reader as a spontaneous instinct in the

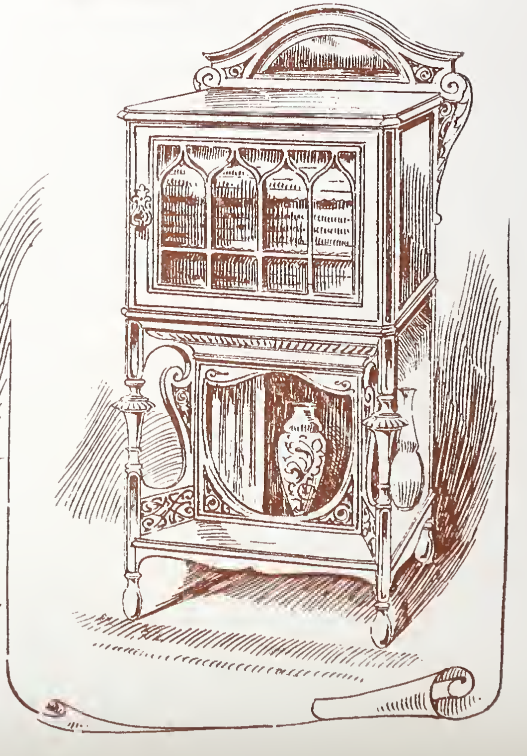
Seasonable Novelties.



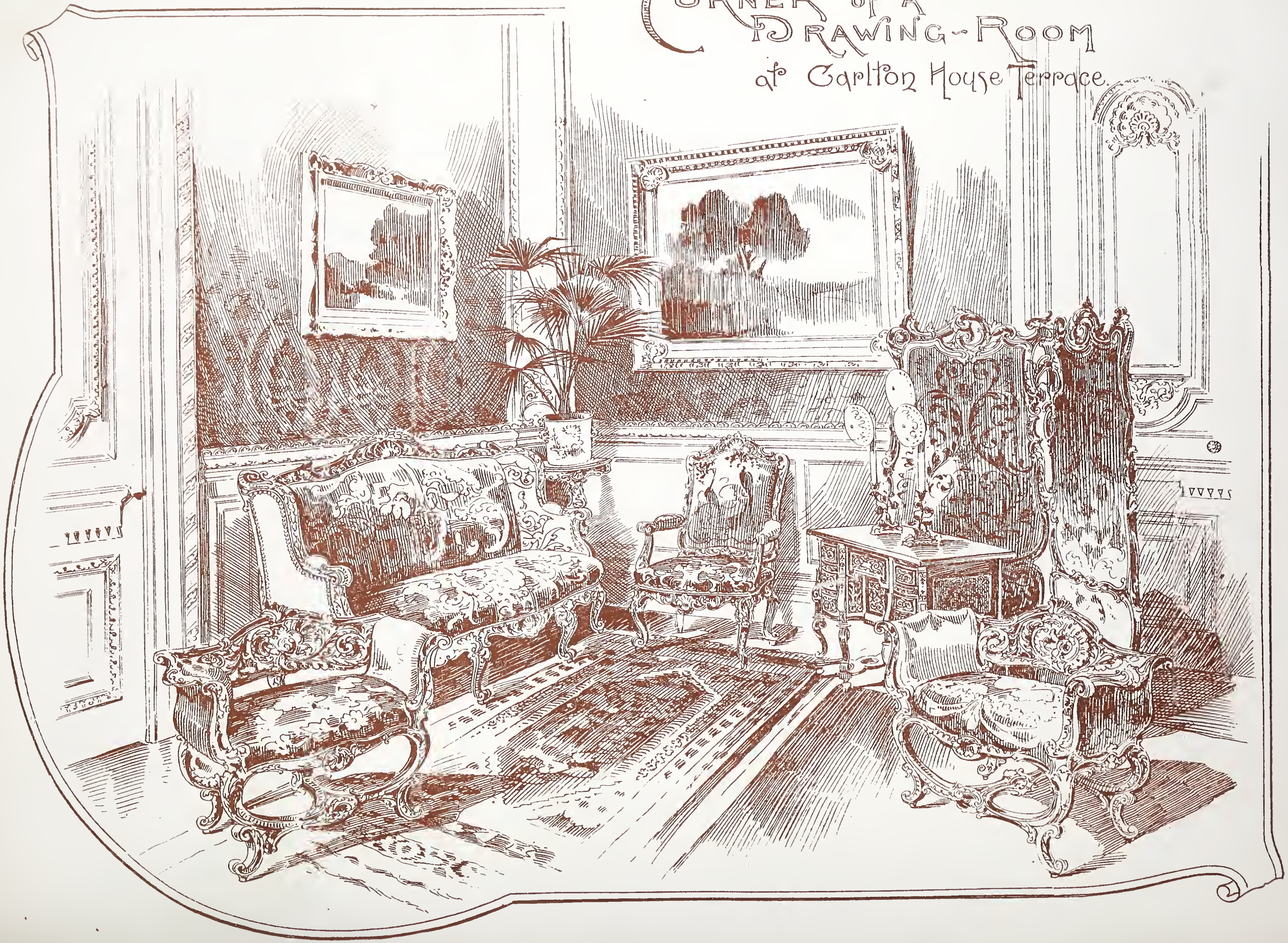






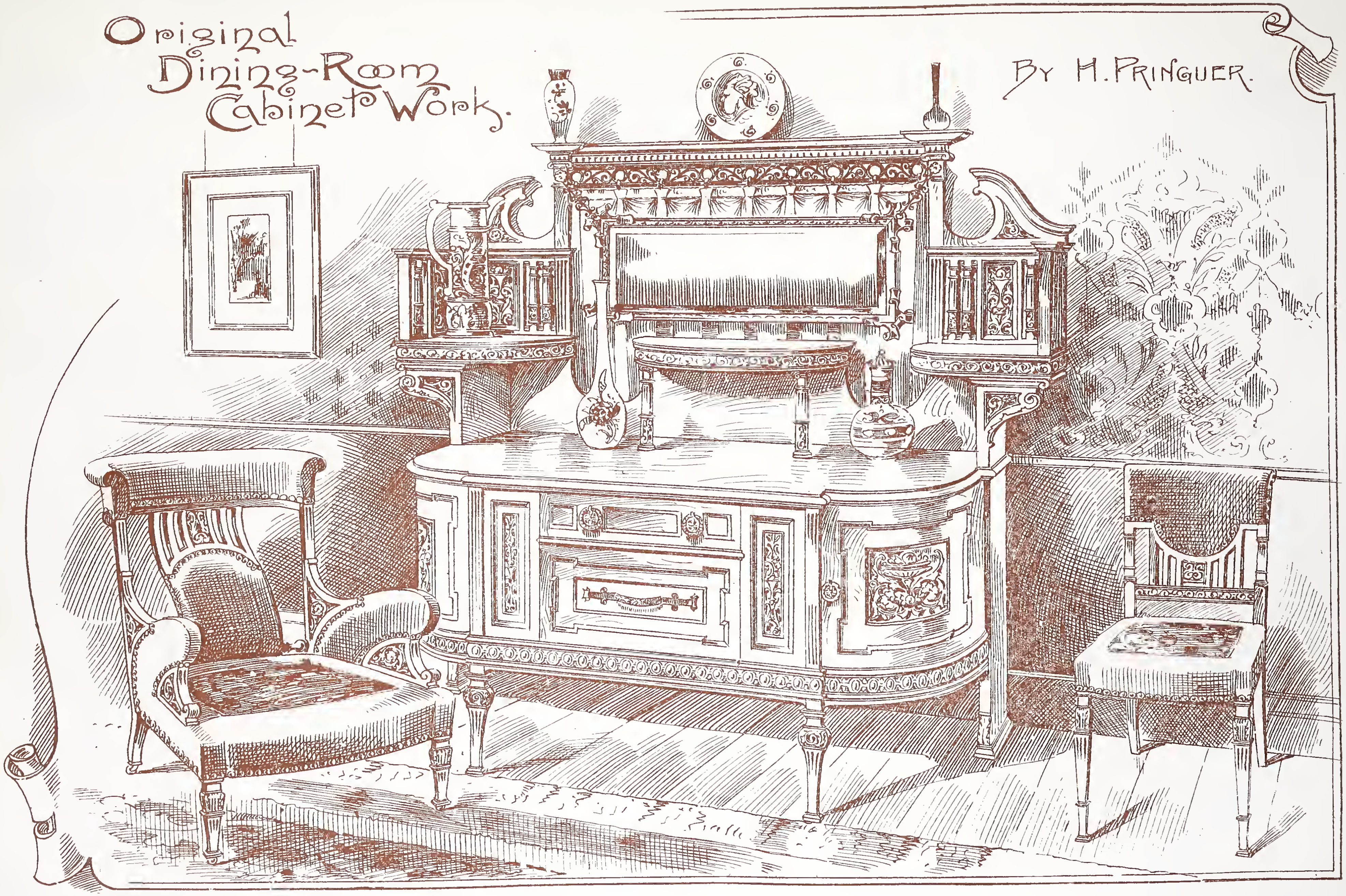


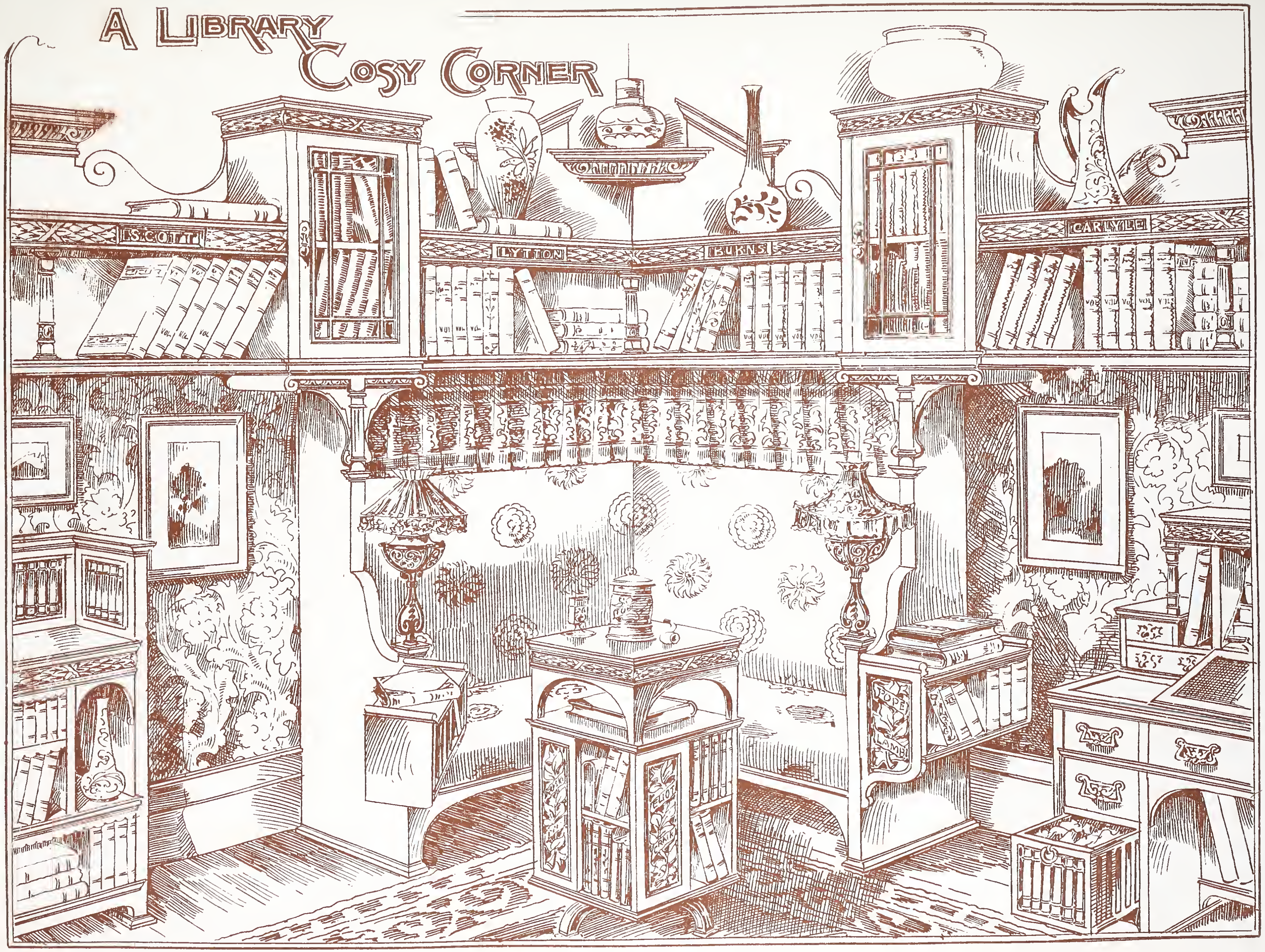
CORNER OF A DRAWING-ROOM at Carlton House Terrace.



Original Dining-Room Cabinet Work.

By H. Pringuer.





A LIBRARY COSY CORNER

SCOTT
LYTTON
BURNS
CARLYLE
POPE
LAMB
ELIOT
CRAIK

choice of the words best fitted to convey the essential quality of the picture, a refinement of expression which is in itself a form of art of the highest order.

As far as architecture is concerned, it is evident that Tennyson's sympathies were with the picturesque of Gothic rather than with the purity of line and calm expression of Classic architecture. In his magical verses "To E. L., on his Travels in Greece," a poem purely Greek in its feeling for landscape, we find not a hint about that which now makes to most educated men the special interest of Greece, the architectural remains of her temples. Greek sculpture no doubt suggested

"The broad-limbed Gods at random thrown
By fountain urns:"

but otherwise it is the bright Greek landscape and Greek sky which attract him, the land

"Where many a slope was rich in bloom
From him that on the mountain lea
By dancing rivulets fed his flocks,
To him who sat upon the rocks,
And fluted to the morning sea."

Which latter line is full of the blitheness and freshness of antique Greece. But of the temples, those most precious and instructive relics of the Greek artistic spirit, not a word. Perhaps "E. L." gave no hint for it. In "The Palace of Art" the description of the building is entirely in the Gothic spirit,—the spirit of multitudinous detail, and rich colouring, and long vistas, and lofty arcades :—

"A huge crag-platform, smooth as burnished brass
I chose. The ranged ramparts bright
From level meadow-bases of deep grass
Suddenly scaled the light."

How the "level meadow-bases" remind us of the ground which forms the base line to some of our cathedrals; Salisbury, for instance, rising vertically from its level lawns. But "smooth as burnished brass" is rather in false taste, something of the *clinquant* about it. The interior of the Palace is finer :—

"Four courts I made, East, West, and South and North,
In each a squared lawn, wherefrom
The golden gorge of dragons spouted forth
A flood of fountain-foam.
And round the cool green courts there ran a row
Of cloisters, branched like mighty woods,
Echoing all night to that sonorous flow
Of spouted fountain floods."

Here we have a glorified edition of the Mediæval cloister :—

"And round the roofs a gilded gallery,
That lent broad verge to distant lands,
Far as the wild swan wings, to where the sky
Dipt down to sea and sands.

* * * * *

"And high on every peak a statue seemed
To hang on tiptoe, tossing up
A cloud of incense of all odour, steamed
From out a golden cup."

This incident of the statues on every peak was perhaps partly a reminiscence of Milan, of which there is a touch in another poem to be mentioned presently, and around this multitude of statues—

"The light aërial gallery, golden-railed,
Burnt like a fringe of fire."

(To be continued.)

English Manufacturers in America.—Mr. Charles Marshall, who is well known as one of the principals in the firm of Yates & Co., of Wilton, Salisbury, and Southampton, has just returned from Elizabeth, New Jersey State, where his firm have established a branch factory for the exclusive production of their real Axminster goods.

Round the Trade.

Messrs. A. HARPER & Co., BELFAST.

THIS well-known firm have just erected, upon the site of their old premises in Donegal Street, what may claim to be one of the finest buildings in the city; in fact, it will rank as one of the largest in the three kingdoms. It has a frontage of many feet, and runs back 180ft.; it is in the Italian Gothic style, and the front elevation presents a most graceful appearance, a feature of the building being a very handsome oriel window. The frontage is of red brick (Ruabon) and terra-cotta, beautified by granite columns, red and grey. All the external woodwork is of teak. We hope to be in Belfast in the course of the next few weeks, when we purpose inspecting the interior arrangements of the premises, a few particulars of which we shall be happy to give in a subsequent issue. Sufficient here to say, however, that particular attention has been paid to showroom accommodation, and both space and light are remarkably well represented, and the sanitary arrangements are well "up to date." Elevators rise from the ground floor to the summit, and, altogether independent of the goods on show, which are of the most varied description—ranging from the cheapest to the most ornate—the premises alone will form, we have no hesitation in saying, a great attraction to a large number of the residents of the city and elsewhere.

THE PALISSY POTTERY COMPANY, LIMITED.

Furnishers cannot afford to ignore art pottery. It plays a most important part in the interior decoration of to-day, and many a cabinet, and similar articles, have been sold through being judiciously brightened up with a few pieces of art ware in the showroom.

The Palissy Pottery Company, Limited, Swadlincote, near Burton-on-Trent, in bringing their productions before the public, make special points of their great variety and beauty of colour, the strength and richness of the glazes, and their perfect suitability for general decorative purposes.

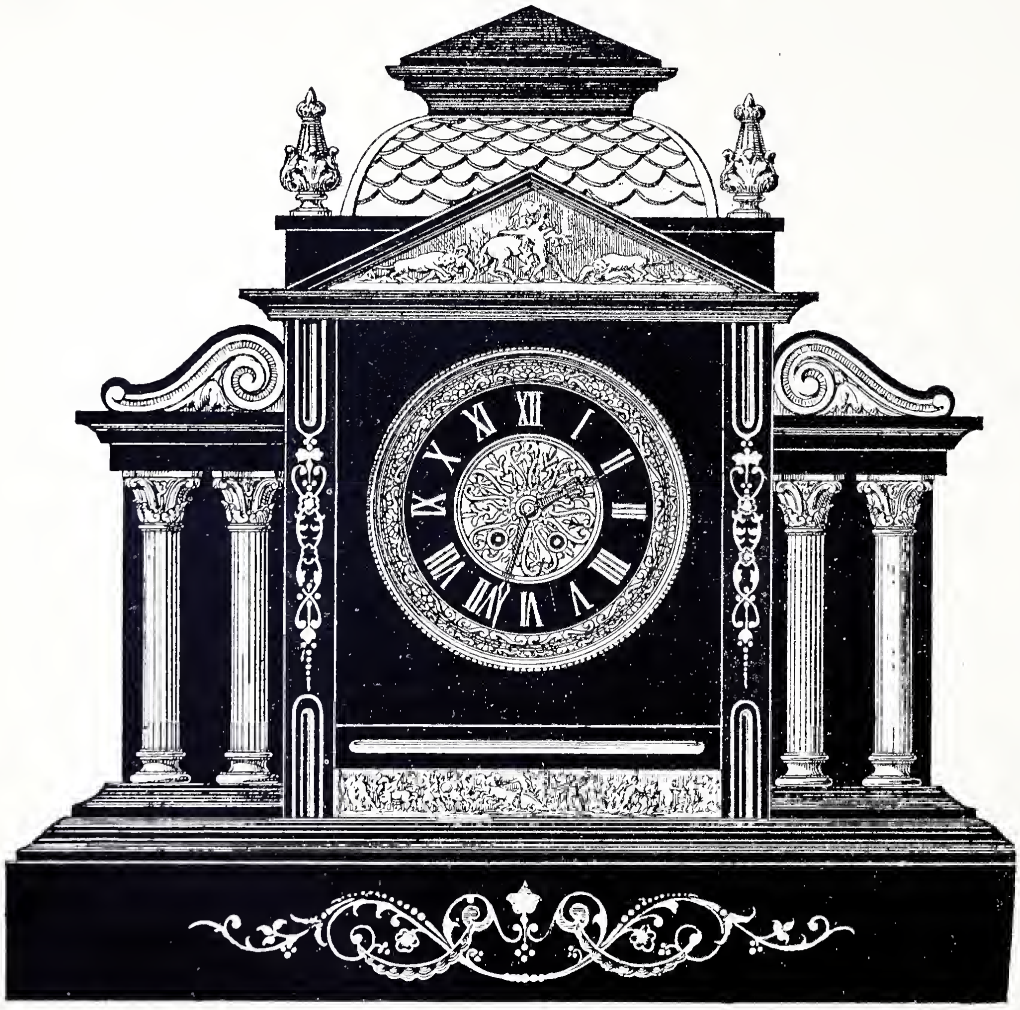
Mr. H. Venables, the manager of the company, was for a number of years associated with the well-known Linthorpe Art Pottery, and possesses that experience and practical knowledge which can only be acquired through constant and lengthy association with the production of artistic pottery such as now finds favour with the public.

A circular recently issued by the Company says : "The various productions will be found to be of great artistic merit, and the range of form and decoration will satisfy the requirements of tasteful homes with useful as well as ornamental goods. The objects are decorated with richly-coloured flowing glazes ; the great beauty and variety of the colours, and their decorative effect, impart an undoubted artistic value to them."

The prices at which the goods of the above Company are offered brings them within the reach of nearly everybody. The list of articles includes flower pots, flower baskets, hanging vases, fruit dishes, butter dishes, water bottles, vases, jugs, beakers, bowls, plaques, tazzas, card trays, ash trays, tea sets, coffee sets, cocoa and coffee jugs, salt cellars, salad bowls, cruet sets, biscuit jars, toilet sets, candlesticks, clock cases, wall brackets, match holders, tiles for hearths, dados, cabinets, &c., plaques for panels, chimney pieces, umbrella stands, pedestals, and other articles, too numerous to mention. For those who cannot make it convenient to call and inspect samples, the Company forward carefully-selected parcels of ware, containing a good and varied assortment of the best shapes and effects, on receiving instructions.

At Messrs. I. S. GREENBERG & Co.'s.

A new catalogue of clocks (French, American, German, and Anglo-American), barometers, thermometers, musical boxes, and similar articles has recently been brought out by Messrs. I. S. Greenberg & Co., commission merchants, jewellers, silversmiths, diamond, plate, and bullion dealers, 32, Vyse Street, Birmingham. Furniture buyers frequently have need to procure goods of the description therein illustrated, and it is, therefore, with pleasure that we bring the productions of the above firm before the notice of our readers. That the selection is large and varied goes without saying, for some 120 pages are filled with illustrations of the various articles. The clocks represented are of a description always in demand, and range from those brought out at the lowest figure compatible with reliable quality to others of a more expensive character. Marble clocks and bronzes, carriage clocks, wall clocks in walnut or black, and every other class in the market are fully, and well, illustrated, as also are thermometers and barometers of all kinds. We commend this catalogue to buyers generally, and advise them to test the capabilities of Messrs. I. S. Greenberg and Co. in this direction.



THE TWO-REEL LOCK-STITCH SEWING MACHINE COMPANY, LIMITED.

As many people have but a vague idea, and in most cases an erroneous one, of the form of the two-reel machines, a few particulars given by the manufacturers may be acceptable. The illustrations met with, which represent two reels standing on the arm, one of which is for winding the shuttle, while the other is used for the upper thread, do not represent the form of which the above Company make a speciality, which has a large reel for the under thread, as well as for the top one.

For many years this problem has exercised the minds of inventors, but it has been found difficult of solution; indeed, most manufacturers, while admitting the desirability of such an arrangement, have come to the decision that it is impracticable. Some machines which have been made to carry a reel full of under thread have not worked satisfactorily in consequence of the large amount of thread which has to be pulled through the eye of the needle and the cloth at every stitch, the result of which is that the thread is apt to be frayed out and lose its strength before the stitch is tied in the material.

The machine made by the Two-Reel Lock-Stitch Sewing Machine Company, Limited, is not open to this objection, as, though having a full-sized reel for the under thread, it does not pull up more thread than the ordinary shuttle.

It is not yet put on the market for sale, but we believe it will be obtainable before very long. The manufacture is being carried out under the personal direction of Mr. Daniel Jones, of Cardiff, the inventor of the machine. Some idea of the difficulties encountered in solving the problem may be gathered from the fact that Mr. Jones has spent some fourteen years in developing this machine The experience he gained during that time brought the inventor to the conclusion that any invention, no matter how excellent in itself, may be spoiled by careless or indifferent manufacture. It is common for people who endeavour to introduce new inventions to have a few of the articles made by hand, in order to see how they take with the public, and then, if the experiment succeeds, steps are taken to promote extensive manufacture. Such a course of procedure is reasonable where the article in question is one which the public may or may not require; but, in the case of a sewing machine, the demand for a good thing is so pressing that there need be no hesitation in placing an invention which possesses incontestable advantages upon the market.

Machines which were valuable five-and-twenty years ago are now worth but little; indeed, one large Company at least are withdrawing all their old machines from circulation.

A sewing machine made by hand labour would be costly to purchase and costly to repair, for the simple reason that it would have to be sent back to the factory, or to a highly-skilled workman, whenever it required correction. Mr. Jones' Two-Reel Company determined to make special machinery and tools for producing their machines automatically, i.e., without requiring skilled workmen, the machinery itself ensuring the accuracy of the various parts. The Company are erecting a commodious factory at Nechells, capable of turning out hundreds of machines per week, and are at the present time constructing tools for future use in the new works. The actual manufacture of machines has already been commenced in the Albion Street premises, where each part is accurately gauged before being transferred to the stores. Visitors to the workshops see some of the most modern appliances for the production of small machines. Some of the machinery drills fourteen holes at one operation, which reduces the cost of production, both in time and wages. It is expected that the Two-Reel Lock-Stitch sewing machines will be placed on the market early in the year, but it has been decided that no imperfect machines shall be issued, so that, until every process is complete and perfect, none will be sold. Buyers are assured that all work which emanates from the factory of this Company will be of the highest standard, while the shareholders look forward to the receipt of solid dividends as a result of the course of procedure adopted by the Jones' Two-Reel Company.

CITY PREMISES OF MESSRS. H. HERRMANN, LTD.

The Old Street showrooms until recently occupied by the above company for the convenience of buyers visiting the Finsbury district have long been found too limited to permit of the adequate display of all the designs in bedroom and other furniture produced at the Dod Street factories. It has, therefore, been found advisable to acquire larger and more convenient premises in a more central position, and the company have been fortunate in securing the basement and ground floor of No. 67, City Road, E.C., which, fitted out and lighted as they are specially for the purpose, make ideal show-rooms for such a business. There, the leading lines in bedroom suites, embracing many new patterns in most attractive combinations of woods, are shown, arranged in suite form, as also library, hall, and study furniture. We purpose, in our next issue, to insert an illustration of the new premises, but buyers will do well in the meantime to call and see for themselves.

The Greenock Exhibition.—This structure is built of brick, and formerly did service as a store for Harbour Trust material. The buildings cover an area of about 36,000 square feet, and for the wooden flooring alone a sum of £300 has been expended. The electric light will form an attractive feature. Twenty arc lamps of 2,000 candle-power each have been fitted up, controlled by an engine of 42 h.p.

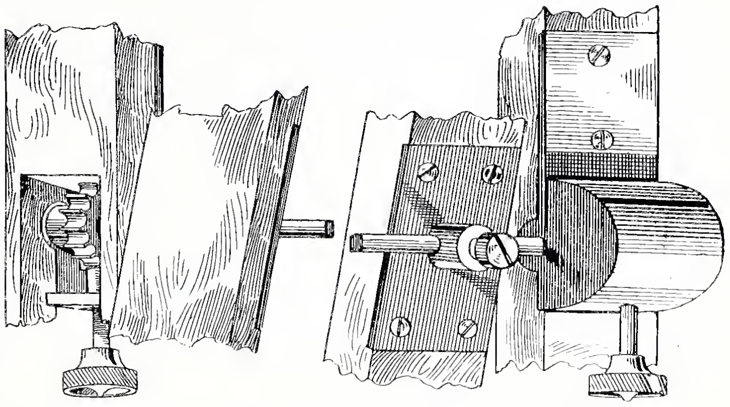
Something quite fresh in Dining-room, Drawing-room, and Bedroom Furniture.—The Greenock Cabinet Making Company, Limited, 10, Nicolson Street, Greenock, N.B., wish us to emphasise the fact that the rendering of the Greek style which they are now bringing before the trade is entirely their own conception, and altogether different from anything which has yet been put upon the market. Buyers should obtain designs and prices of this new departure.

Technical Instruction at Stamford.—It has been proposed to erect a technical instruction school in Stamford. The site suggested is on the north side of the Shambles. Plans have already been prepared by Mr. Traylen, of Stamford. The building would have a frontage to Broad Street, and would comprise an upper room about 50 ft. by 18 ft., with movable partitions, and lighted to the north; while below there would be two rooms.

Novelties and New Inventions.

NEW PATENT GLASS MOVEMENT.

THE illustrations inserted herewith represent the front and back of a new glass movement being introduced by Messrs. Mummery & Sons, Ltd., 258, Holloway Road, London, N., a model of which we have tested with the most satisfactory results. As will be inferred from the sketch, the plate having screw holes at each side is screwed to the back of the glass frame or other article to which it may be applied, and the angle is adjusted at will by turning the screw beneath, which has a milled edge to facilitate operations. The contrivance can be made in most decorative shapes, as well as plain, and is equally applicable to fanlights, reading-desks, and other associations where an adjustable angle is required. We should recommend cabinet makers to write to the above address for particulars and prices of Messrs. Mummery & Son's patent.

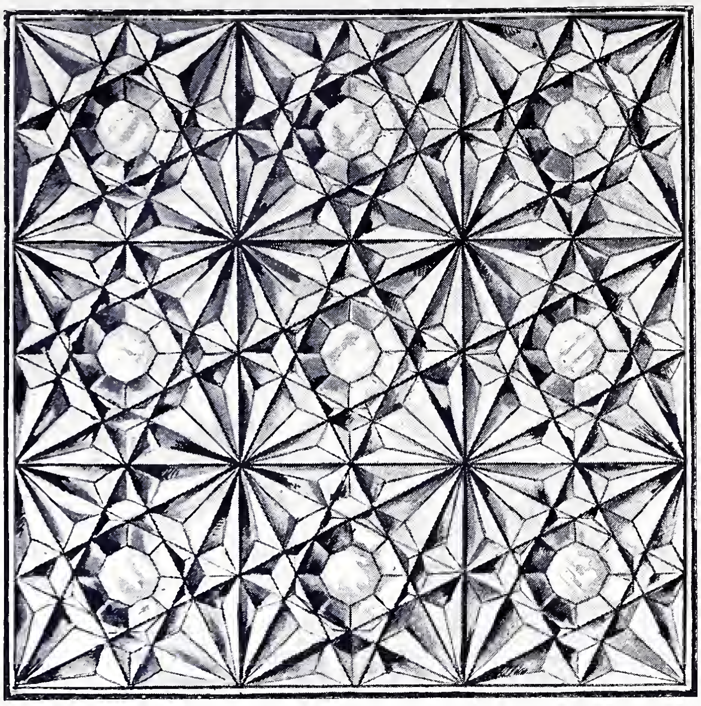


DECORATIVE CUT-GLASS TILES.

It is difficult nowadays to discover new and effective mediums for the embellishment of cabinet work. Those methods of ornamentation which are really decorative, and yet practicable at a reasonable figure, when once introduced are so generally adopted, and so soon "done to death," that designers and cabinet makers need always be on the look out for novelties in this direction.

Messrs. Stone, Fawdry, & Stone have brought under our notice a series of new cut-glass tiles which they have devised for use in cabinet work and decorative work generally, which have already found much favour in India, and are being largely used there. For the embellishment of mirrors, overmantels, cabinets, sideboards, and the like, as also for screens dividing rooms, and similar associations, they are remarkably effective, and the manufacturers are of opinion that they would take well in this country, an opinion in which we concur.

These new cut-glass tiles, the pattern of one of which is indicated in the accompanying illustration, are made in many different designs, and are in some cases silvered at the back. An effective variation is also made by staining the backs, where such a course is desirable—a proceeding which results in the tiles having a brilliant mosaic effect imparted to them. The average thickness of the glass used in their manufacture is half-an-inch, and the superficial area is varied to suit different associations, according to the size of the article to be decorated. These tiles are capable of several methods of application, and look well when laid on the bevel, having the effect, somewhat, of old Italian mirrors. When used in cabinet work, it is the smooth, and not the cut, surface which should be placed outwards, and the play of light and shade so obtained is wonderfully effective and brilliant.



Cabinet makers who wish to be abreast with the times cannot do better than write at once to Messrs. Stone, Fawdry, & Stone, Union Glass Works, Birmingham, and obtain particulars and prices of this novelty of theirs.

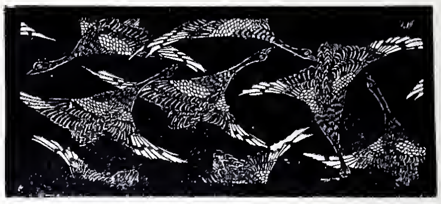
* * *

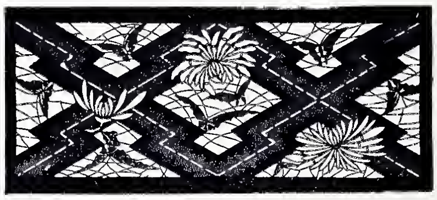
The Right of Master Carvers to charge for Steam Power.—At the Clerkenwell County Court, before Judge Eddis, George Saunders, wood carver. Central Street, City Road, sued Frederick Henry Ayres, master wood carver, of 111, Aldersgate Street, E.C., for £1 2s. wages due. Mr. Corry Grant, for plaintiff, said that in September plaintiff was in Mr. Ayres' employment as wood carver. It was the custom of defendant to deduct a certain amount from his men's wages every week for the use of steam power, and for the week ending October 3rd 4s. 1d. was deducted from plaintiff's earnings. Plaintiff asked for his full money, 22s., and this demand being refused, the present action was commenced. Counsel had been instructed by the Cabinet Makers' Union, who had taken the matter up, they thinking that the question as to the legal right of masters in charging for steam power should be decided. The present action was a test case, and the Union were prepared to carry the matter, if necessary, to the House of Lords. His contention was that the masters had no right to make deductions from their men's wages, as the Truck Act prohibited any deductions being made unless a special agreement was entered into between the employer on the one hand and the employed on the other. Plaintiff was called, and confirmed the opening statement. Cross-examined: He had been in defendant's employment for 18 months. He objected to the deductions because he was charged for steam power in an afternoon he had not worked. He was working on piece-work. Re-examined: The best firms in the trade made no deduction for steam power. For the defence, Mr. Dale contended that his client had not been guilty of any infringement of the Truck Act. James Mansell, defendant's foreman, and defendant's son having stated that plaintiff had not previously objected to the deductions, his Honour adjourned the case in order that he might look into the Acts of Parliament before giving a decision.

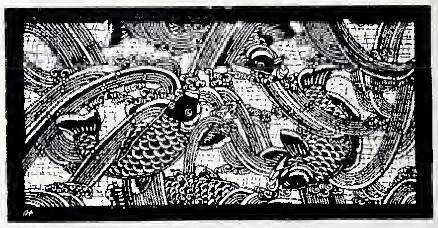
Reviews of Trade Literature.

JAPANESE STENCILS.

RECENT productions from the press of Messrs. Field and Tuer include a work which is of the highest importance to all engaged in decorative pursuits. The title of the work referred to is "The Book of Delightful and Strange Designs: being One Hundred Facsimile Illustrations of the Art of the Japanese Stencil Cutter." Hitherto the art student has been compelled to gain a knowledge of Japanese stencilling from the screens, kimonos, kakémonos, and other textiles which find their way to this country from the Land of the Sun, but that has been an unsatisfactory, and generally inadequate, course to follow. Indeed, up to the present time, few have been aware what a pitch of perfection has been attained by the patient Jap in that branch of decorative art. One reason of this, as Mr. Andrew W. Tuer, F.S.A., explains in his quaintly written and interesting introduction, is that stencil plates are not a marketable commodity in Japan any more than holed loom-cards or engraved wooden blocks are publicly marketable in this country, for they simply form part of the working tools, or material, of printer or decorator of cotton goods. Notwithstanding this, the publishers of the book under review have succeeded in securing an exceptionally choice collection of original plates, which they have reproduced in facsimile, and in each copy of the first edition a genuine plate is inserted as a frontispiece. It is true that every now and then a limited quantity of new and unused plates find their way over here, and are sold as curios, but they are scarcely ever really representative specimens of the highest quality of such work.

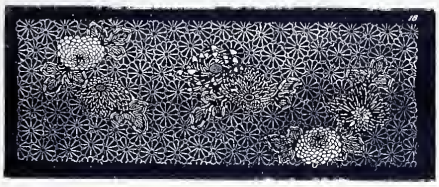


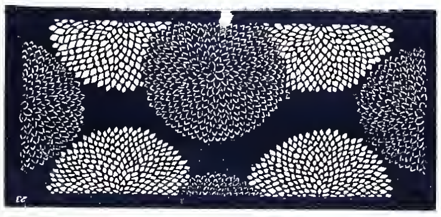




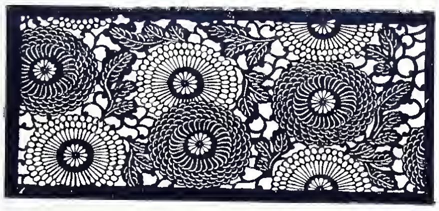
The European conception of a stencil pattern is a design of a bold description, planned so as to avoid weakening the plate to any serious extent, and which bears on its very face the stamp of its method of production. With the Japanese artist, however, it is a very different matter. His stencil designs are in many cases so elaborate, and composed of elements so minute, that, on first inspection, it seems absolutely impossible that they should be stencils at all; indeed the idea does not present itself when looking at them. The degree to which the material is permitted to influence the designs is reduced to a minimum, and the way in which it is managed is as follows :—

Where the pattern is so delicate as to leave insufficient paper to hold it together, two plates are cut at the same time, and gummed or otherwise fastened together, threads of silk being placed between, from top to bottom and side to side. These threads are so fine that the stencil brush ignores them, but the mesh, or net, which they form is so strong, and withal so delicate, that a spider might have woven it. In some cases the transverse threads are made stouter and so arranged as to blend with the design in a remarkably clever manner.





The illustrations given herewith are reduced from facsimiles of the stencil designs, which in some cases measure as much as 15in. x 7in., but, though so small, they will give some idea of the originals. Apart from any practical value which these stencil designs might possess to those employed in the textile, or decorating, branches of our craft, to the student, and indeed to designers generally, they would be worth far more than the outlay necessary to acquire them. We have often in these columns advocated the more frequent introduction of common objects of everyday life into decorative schemes. The Japanese artist makes that principle an article in his creed, and the hundred designs before us include some remarkably skilful demonstrations in that direction. Umbrellas, bird-clappers, fans, lanterns, and similar articles are treated as only the fellow-countrymen of Hokusai can treat them, and, of course, flowers, birds, beasts, and fishes are there in profusion.



As only the first edition will contain original stencils as frontispieces, on account of their rarity, we advise our readers to secure early copies. The book is published at the Leadenhall Press, Leadenhall Street, E.C., and the price is six shillings.

Mr. E. TRANTER'S CATALOGUE.

Mr. E. Tranter, wholesale chair and cabinet manufacturer, 5 and 7, North Street, Miller Street, Shudehill, Manchester, has favoured us with copies of his new chair catalogue and price list. In the former, over 150 chairs, from the plain and inexpensive " Windsor " upwards, are shown, and a reference to the accompanying price list indicates that Mr. Tranter possesses the latest and most economical means for speedy production. He lays stress upon the fact that every chair turned out of his factory is warranted to stand sound in every joint for twelve months, and assures his customers that only the driest and soundest materials are used in their manufacture. Kitchen chairs—singles, arms and rockers; nursing chairs, office and smoke chairs, children's chairs, stools, &c., are included in the list, and the steady growth of the business for the last fourteen years goes to testify to their reliability and finish. In referring to cabinet work, Mr. Tranter says: " I wish to call special attention to my cabinet department, in which every care is taken to turn out goods such as shall give to my customers the greatest satisfaction. My convenience for the well-seasoning of timber, combined with extensive stocks, enables me to make every article so that I can rely on a continuance of orders, and secure for my customers and myself a reputation for supplying a good class of work at a reasonable price."

"*TIMBER.*"

Once again our excellent contemporary *Timber* has appeared in the form of a special illustrated number, which does credit to all concerned in its production. The illustrations in the body of the book are of a high standard, and the three large presentation plates of Bristol Channel Importers, Agents in the Swedish Trade, and Wood Shippers of Sweden, will doubtless be appreciated by those who like to know the faces of those with whom they transact business. The special number is published at the offices of *Timber*, 44 to 47, Bishopsgate Street Without, London, E.C., and the price is a shilling.

CASSELL'S "TECHNICAL EDUCATOR."

The ever-increasing interest taken in the question of technical education should ensure a welcome to the new edition of Cassell's New "Technical Educator," Part I. of which has recently come from the press. Those who desire to occupy their spare time by improving their knowledge on subjects of general importance could not do better than subscribe to this work, for the range of studies which it embraces is wide, and their manner of treatment thoroughly practical. For instance, Part I. contains chapters on " Technical Education,—' What it is,' " " Steel and Iron," " Projection," " Cotton Spinning," " Cutting Tools," " Plumbing," " Drawing for Carpenters and Joiners," " Electrical Engineering," " Photography," " Watch and Clock Making," " The Steam Engine," " Drawing for Engineers," " Dyeing of Textile Fabrics," " Practical Mechanics," " Carpentry and Joinery," " Woollen and Worsted Spinning," and a coloured frontispiece illustrating the methods adopted in carrying out the Bessemer process.

The list of contributors and intending contributors includes names of those who take the lead in their particular branches of knowledge and industry, and the publishers state that this their new encyclopædia of technical education will be distinguished by new articles written by authors and teachers of great practical experience, new illustrations expressly prepared for the work, new coloured plates, convenience of size, and clear, readable type. The sixpence per month which is the price of the new " Technical Educator " could not be more profitably invested.

"ONS HUIS."

The only journal representing and catering for the cabinet trade in Holland is a well-got-up periodical published under the title of "Ons Huis," and we commend it to the notice of our readers. The publishers, Messrs. Dufour & Co., of Amsterdam, point out that it is likely to be of considerable value to those who do business with Holland, or export to the Indies. It is issued monthly, and has a rapidly increasing circulation.

BOOKS FOR THE STUDENT.

The Guild and School of Handicraft have published, for Christmas reading, a story entitled "From Whitechapel to Camelot," by Mr. C. R. Ashbee, and illustrated by "M or N.' The price of ordinary copies is five shillings, and of the *edition de luxe* half-a-guinea. Among other publications of the Guild and School of Handicraft are:—"The Transactions of the Guild and School of Handicraft," Vol. 1; Edited by C. R. Ashbee; Preface by G. F. Watts, R.A.; Lectures, Addresses, Recipes, Alma Tadema, R.A., W. Holman Hunt, Henry Holiday, T. Stirling Lee, E. P. Warren, Walter Crane, W. B. Richmond, A.R.A., &c.; "On Sculpture," L. Alma Tadema, R.A.; "An Address on the Opening of the Whitechapel Picture Exhibition," W. Holman Hunt; "Parlour Architecture," by E. P. Warren; "Recipes and Notes," Walter Crane, &c. "On Gesso," W. B. Richmond, A.R.A.; "A Short History of the Guild and School of Handicraft," C. R. Ashbee; "Decorative Art from a Workshop Point of View," C R. Ashbee; "Some Illustrations for a Course of Lectures on Design in its Application to Furniture," C. R. Ashbee; "The Manual of the Guild and School of Handicraft," being a Guide to County Councils and Technical Teachers (pub. Cassell's); "A Map of Italy in the time of Dante," with decorative woodcuts, hand coloured, ed. Mary Hensman, designed and executed by John Williams, Guildsman (pub. Nutt); and a "Table of the Arts and Crafts of the Renaissance." Any of the above may be had of the Secretary of the Guild and School of Handicraft, Essex House, Mile End Road, London, who will also be happy to furnish information as to the productive and educational work of the Guild and School.

CATALOGUE OF TOOLS.

Mr. C. D. Monninger, St. Anna Works, 124, Clerkenwell Road, London, E.C., is just issuing a new catalogue of saws, machine irons, files, and woodworkers' tools, which will be found very handy by all who employ woodworking machinery. It includes all requisites associated with the use of modern appliances, and also gives estimates for repairing, and other details. This manufacturer informs us that his new band-saw files are giving the greatest satisfaction wherever used, and have been pronounced as near perfection as possible. They do the work for which they are designed in a more efficient manner, and with far greater speed than it could be carried out by manual labour. The band saw guides also are finding favour wherever used, and are being extensively employed in our craft.

CATALOGUE OF PERAMBULATORS, &c.

Messrs. Rothschild & Baker, manufacturers of perambulators, mail carts, Merlin chairs, invalids' carriages, rocking horses, bicycles, tricycles, &c., 31 and 32, St. Paul's Square, Birmingham, have just issued a new illustrated price list of their goods, for home and export trade, which may, we believe, be had by sending trade card to the above address.

MESSRS. J. M. BENNETT & SONS' PRICE LIST.

A handy little book, of such a size that it may with ease be slipped into the pocket, containing priced details of the stock of logs, dry walnut, birch, oak, and ash held by Messrs. J. M. Bennett and Sons, timber and slate merchants, Ardwick Station, Hyde Road, Manchester, has just come from the press, and, owing to the excellence of its arrangement, it will be found most useful to those in whose interests it has been issued.

PERSIAN CARPETS.

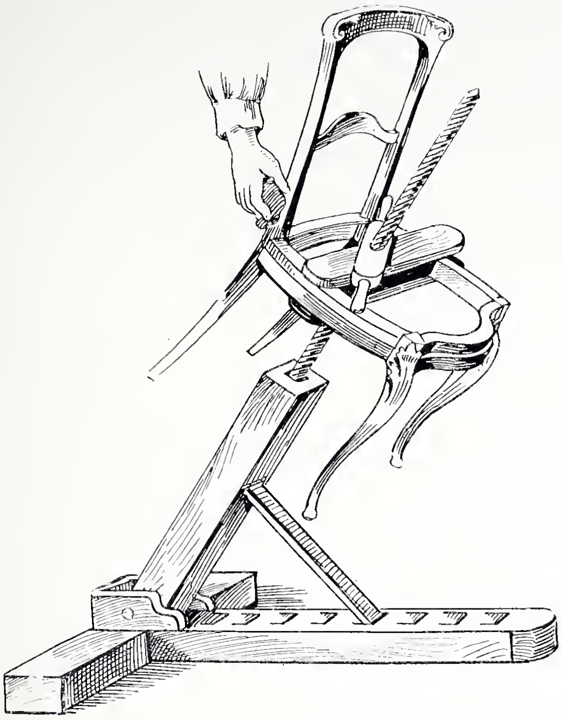
SOME interesting information regarding Persian carpets is forwarded by Consul-General Elias, Meshed, in a report to the Earl of Rosebery. It is as follows:—Carpets are made all over Khorasan, but the localities where they are specially produced are the city of Meshed, Birjand, and Turshiz. All Khorasan carpets are "piled" carpets or "kali," a word that is not applicable to any other kind of floor-cloth. The different kinds are known sometimes by the different patterns and colours of which they are composed, but usually only by the names of the places where they are produced, such as Kaini, Meshedi, Baluchi, Turshizi. The carpets of certain localities have always some distinction or superiority over those of other places, and the carpet industry is in a more flourishing condition in some localities than in others. Though carpets are woven all over Khorasan—not only in the towns and villages, but also in the tents of the nomad tribes—a large proportion are made for the use of the people themselves and not for the trade. At present carpets of fine quality are manufactured for trade in the two districts of Kain and Turshiz, but good carpets are also made in Meshed. For some ten years past, traders have been in the habit of giving instructions to weavers on the subject of carpets to be exported to foreign countries, and these carpets are said to fetch better prices. In Kain the authorities and leading men are personally fond of carpets, and as they themselves give instructions to the weavers a very fine class with good patterns and colours is turned out. These are regarded as superior to the Meshed manufacture. All the different classes of carpets are made in varying sizes. Large ones measure up to 40 feet by 16⅔ feet, and small ones from 5 feet by 2½ feet up to 6⅔ feet by 3⅓ feet. A good quality of carpets measuring 10 feet by 3⅓ feet, and even smaller, are woven by the nomads, and especially by the Baluchis. All indigenous dyes used in the manufacture of carpets are obtained from vegetables. Aniline dyes imported from Europe were used formerly in Meshed, but were discontinued when it was found that the carpets containing them did not sell well. Carpets of inferior quality made at Birjand contain anilines, but those of better quality which are made to order do not. All parts of Khorasan where carpets are made produce wool, but in places such as Meshed, Turshiz, and Kain, where they are made for trade, a portion of the wool required is obtained from neighbouring districts. There is not much difference in the quality of the wool produced by the different districts of Khorasan, but that of the Baluch tribes is reckoned to be the best. The reasons given for this superiority are that most of their sheep are white and that the Baluchis wash their wool better than other tribes. But Khorasan carpets are not made entirely from wool. The woof is of wool, while the warp is cotton. The pile is entirely of wool, because wool is more durable than any other material. In ancient times silk was occasionally used for the pile, and even now carpets can be made with a silk pile if specially ordered. The looms used for weaving carpets in towns are always put up indoors; those in the country sometimes indoors and sometimes out of doors. But carpets of the better quality, even in the country, are usually made indoors to save them from the dust. The weavers in the towns are entirely men and boys, those in the country usually women.

Our Letter Box.

[To the Editor of "The Cabinet Maker & Art Furnisher."]

Paris.

Sir,—The readers of your journal may be interested to see a useful contrivance which was used by old French cabinet makers to hold chairs and articles of the same description while being polished. I do not know whether it is in use in your country, but if not, you may think it worthy of being illustrated in your excellent journal.



Yours, &c.,

A. D.

[The article referred to in the foregoing letter is of so handy a description as to be well worthy of illustration. It may be fresh to many English craftsmen, and we are obliged to our correspondent for so courteously placing the idea at our disposal.—Ed. C. M. & A. F.]

[To the Editor of "The Cabinet Maker & Art Furnisher."]

Sir,—I have just seen a copy of the new Classification Book of Railway Rates, and for the information of those readers of your valuable journal who have not seen one, I may point out that the alterations affecting the furniture removing trade are as follows: —

Lift vans (without wheels) will be charged 5th Class rate, instead of 4th; and empty vans will not be charged actual weight, as before, but will be charged at the rate of two tons.

I should also advise those of your readers who have not got a corrected list of rates to apply for one previous to entering into any contracts, as in some cases the rates are greatly altered. In the majority, however, they remain about the same.

Yours, &c.,

REMOVAL CONTRACTOR.

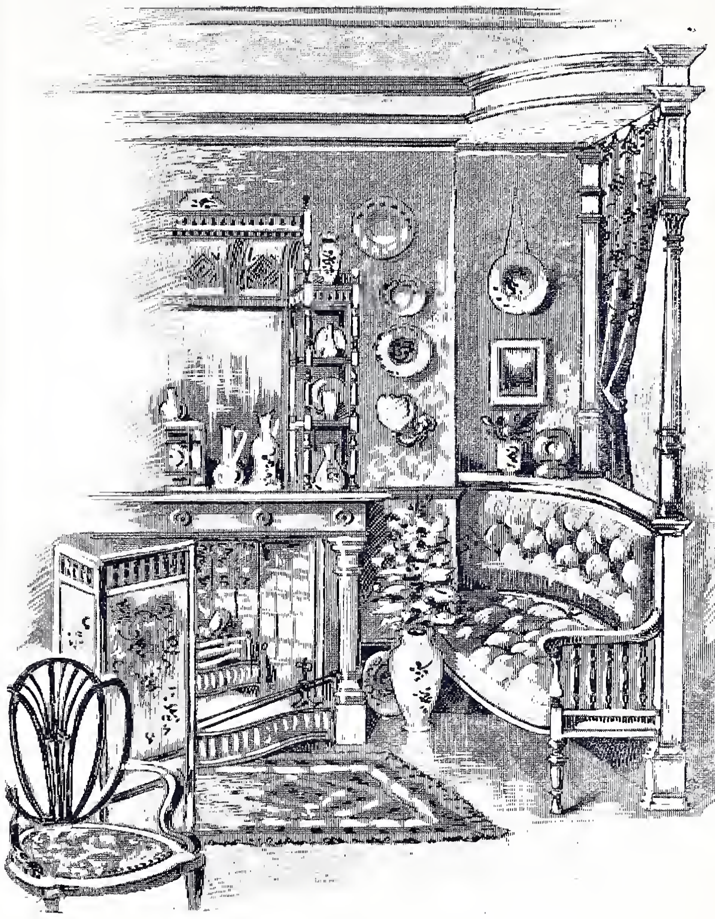
[The foregoing advice will, doubtless, be appreciated by those whom it may concern.—Ed. C. M. & A. F.]

[To the Editor of "The Cabinet Maker & Art Furnisher."]

59, Norfolk Road, Dalston,
London.

Sir,—When visiting Mr. G. R. Sims a short time ago, at his residence at Clarence Terrace, Regent's Park, N.W., I took advantage of the opportunity to make a few notes of the furnishing and fitments of his house. The prettiest thing I have seen for a long time is "Dagonet's" new Moresque room, in white and gold, a veritable Oriental arrangement which brings to mind the glowing descriptions to be found in the "Arabian Nights Entertainments" of the splendours of Haroun al Raschid. Everything is thoroughly in character, even to a Turkish bed—or divan—in a snug corner, railed off by a charmingly-designed screen, with curtains which can, if required, transform the corner into a room of itself.

Jardinières for ferns and tropical plants, gigantic Nubian figures, supporting electric-lights; lounges, Arabian tables, rich Oriental rugs, and other knick-knacks, are disposed here and there; and one could not imagine a more inviting place wherein the versatile writer of "Mustard and Cress" could rest after his literary labours. It is possible that I may, ere long, be able to send you a sketch of this apartment, which will be more in accordance with my tastes than writing a lengthy description. All the rooms in the house are unique. One side of the dining-room pleased me very much, as I recognised there an old favourite of mine in the form of a dark mahogany overmantel, framed, as it were, in an ingle nook.



Enclosed is a rough drawing of the same, sketched on note-paper which Mr. Sims jocularly remarked cost him "a guinea a sheet." The blending of colours in this room, when illuminated by the electric-light, is most effective, and reflects credit on the taste of Messrs Shoolbred & Co., Tottenham Court Road, who have the matter in hand. The overmantel was designed, years ago, by

Yours, &c.,

GEO. J. THOMPSON.

[The writings of Mr. George R. Sims are so widely read, and the author himself so generally popular, that we feel sure the corner of his dining-room, so courteously sent us by Mr. G. J. Thompson, will be considered with interest by the readers of *The Cabinet Maker*. It is with pleasure, therefore, that we reproduce it herewith.—Ed. C. M. & A. F.]

[TO THE EDITOR OF "THE CABINET MAKER & ART FURNISHER."]

EXETER.

Sir,—I see (on page 77 of your excellent number of September) it stated that all the carved work at the new municipal offices at Bombay has been executed by native carvers. This is not quite correct, as the whole of the sculpture, inside and out, has been carried out in my studios, inclusive of the colossal allegorical statue entitled "Urbs Prima in Indis," which measures something like sixteen feet high. I have pleasure in sending you a photograph of one of the figures, with myself at work upon it, which was taken when I was just fifty years of age.

Yours &c.,

HARRY HEMS.

[We are glad to be able to correct the mis-statement referred to by Mr. Hems in the above letter. Curiously enough, it appeared in an architectural contemporary, whose information is generally reliable.—ED. C. M. & A. F.]

Commercial Intelligence.

[Specially contributed to this journal by the FURNISHERS' AND DECORATORS' SOCIETY, Chiswell House, Finsbury Pavement, London, E.C.]

Re **S. Jacobs, Leicester, Furnisher.**—The offer of the debtor to pay 7s. 6d. in the £ in this case has now been confirmed by the Court, There was considerable opposition on the grounds that the estate could pay more, but ultimately the proposal was sanctioned. The last 2s. 6d. was to be payable in six months, guaranteed. A sum of money sufficient to meet this has been handed to the Official Receiver. The list of creditors appeared in our columns last month.

Re **Rawlance, Cabinet Maker, Winchester.**—In this matter it will be remembered the debtor offered 10s. in the £, which, subject to an investigation of the figures, seemed the best thing for the creditors. We have been into the matter, with the result that we are satisfied the estate cannot pay more. It is advisable, therefore, that the composition should be allowed to pass.

Re **W. H. Noble, Leicester, Cabinet Maker.**—The creditors of the above-named have met privately, but a receiving order in bankruptcy has now been made. A committee of five of the principal creditors was appointed at the meeting, and this committee purposes, when the papers are issued by the Official Receiver, to report to the creditors the result of their deliberations. They will be pleased to consider any suggestions or have the views of any creditor, and the same can be addressed to our offices as above, marked "*re* Noble."

Re **Worsley & Carter, Liverpool, Furniture Dealers.**—An offer has been made herein of 20s. in the £ at, three, six, nine, twelve, fifteen, and eighteen months, secured by a deed of assignment. The liabilities are £766, and assets £865.

Re **Gregson, Southport, Furniture Dealer.**—The liabilities herein are put at about £1000, and assets £250. It is proposed to pay 4s. in the £, secured.

Re **F. Varty, Warwick Street, W., Importer.**—At the meeting held herein Mr. H. E. Binstead (of the Furnishers' and Directors' Society) was appointed trustee, with a committee of inspection. The statement of affairs shows liabilities £674, and assets estimated at £259, but the stock appears to have been put down at a high figure.

Re **E. Morris, Rufus Street, Hoxton, Chair Maker.**—A private meeting has been held herein, and the debtor has executed a deed of assignment. He attributes his insolvency to losses. The following are some of the creditors :—

Fuller, C.	London	£209	7	0
Stevens, J.	,, ...	144	0	0
Greenwood, P. ...	,, ...	156	0	0
Hearn, A.	,, ...	33	13	9
Hall, T. J.	,, ...	54	4	6
Parker, F. A.	,, ...	152	17	0
Paterson & Co. ...	,, ...	43	19	9
Poulton & Nicholson...	,, ...	73	7	3
Rubery, J.	,, ...	41	7	0
Carlhian & Beaumetz	,, ...	not stated.		
Light, C. & R.... ...	,, ...	29	16	0
Leet & Son	,, ...	8	4	10
Benjamin, F. M., & Co.	,, ...	32	10	0

Re **Wm. Stevens, St. Albans, Carpenter, &c.**—The creditors of this party, at a meeting called, accepted 6s. in the £. The statement showed liabilities £677, and assets £282. The assets consist almost entirely of estimated surpluses on unfinished contracts. The principal creditors are :—

Sydenham & Co. ...	London	145	15	6
Palfreman, Foster, & Co.	,, ...	113	12	5
Baynes & Beard ...	Reading	47	6	6
Goslett & Co. ...	Soho	26	12	10
Ekstein & Co. ...	Birmingham	33	6	3
Crowley & Son ...	Cambridge	38	2	10
Rippon & Son ...	Peterborough ...	24	8	9

* * *

It is particularly requested that the earliest possible notice be given to the Society of any meetings of creditors or failures in which readers are interested, in order that the meetings may be attended and interests watched. Meetings are attended in London or any part of the country entirely free of charge, and in all cases of any importance the Society is always represented.

The records of trade failures are kept, and creditors can generally ascertain the position of any matter by inquiring at the Society's offices, as above.

Ecclesiastical Woodwork.—New stalls, designed by Mr. A. Barnes, F.R.I.B.A., have just been placed in the chancel of St. John's Church, Bedminster, Bristol. They are of pitch pine, and have been carved by Mr. George Houghton, of the Society of Bristol Sculptors.

The Ruabon Brick and Terra-cotta Company have gained a second victory over the Great Western Railway in an appeal case heard before Lords Justices Bowen, Lindley, and A. L. Smith. The case is that the plaintiffs conveyed to the defendants the surface of a portion of their land, under which was some valuable clay still unworked, and which the plaintiffs retained the right to work for their manufacture. Subsequently the plaintiffs commenced to mine this clay, and in so doing went on the surface of the ground which they had conveyed to the railway company, which the latter endeavoured to put a stop to. The Court, however, upheld the previous judgment, that as the railway company had declined to buy the land outright, and the Ruabon Company had retained the right to work the clay, they had the right to use all the usual means necessary to work it, and the appeal was dismissed with costs. It would certainly appear (says the *Builder*) that the conveyance of the surface of the land to the railway company was in that case of rather an illusory nature.

TRADE·REPORTS ·AND·PATENTS·

THE following list has been compiled expressly for THE CABINET MAKER AND ART FURNISHER, by Messrs. G. F. REDFERN & Co., Patent Agents, 4, South Street, Finsbury, London, E.C., and at Paris and Brussels.

APPLICATIONS FOR LETTERS PATENT.

Bedsteads, 20,651, W. R. Lane and J. Hall, for "An attachment for bedsteads, cots, and berths, having distensible sackings." Dated November 15th, 1892.

Bedsteads, 21,261, H. Myer, for "Improvements connected with bedsteads, and in means and appliances for fitting and tightening-up metallic mattresses thereto." Dated November 22nd, 1892.

Bedsteads, 21,353, C. Maslen, for "Elastic ball feet for metallic bedsteads and furniture of every description." Dated November 23rd, 1892.

Bedsteads, 21,973, S. J. Whitfield, for "Improvements in the manufacture of metallic bedsteads." Dated December 1st, 1892.

Bedsteads, 22,221, V. E. James, for "Improvements in or relating to the manufacture of extended French and iron bedsteads." Dated December 5th, 1892.

Chairs, 21,754, G. V. Fosbery, G. F. Powell and W. Powell. 18, Old Pond Street, Bath, for "Improvements in chairs and seats." Dated November 29th, 1892.

Chairs, 22,702, D. McPhun, for "Improvements in and relating to infants' chairs." Dated December 10th, 1892.

Drawers, 20,844, R. Burtles, for "An improved pull or handle to be applied to drawers and similar articles." Dated November 17th, 1892.

Furniture, 22,010, A. J. Boult, a communication from H. Ludwig, of Germany, for "Improvements in folding furniture." Dated December 1st, 1892.

Furniture, 21,954, J. Dakers, 7, Union Wynd, Aberdeen, for "Improvements in fittings for household furniture, &c." Dated December 1st, 1892.

Glasses, 20,936, B. P. Jones, 69, Sycamore Road, Handsworth, Staffs., for "Adjustable prop for toilet glasses." Dated November 18th, 1892.

Mattresses, 21,829, W. Sturcke, for "Improvements in the construction of spring mattresses and other articles of furniture in which springs are used." Dated November 29th, 1892.

Music desk, 22,181, E. F. Fielder, 46, Elswick Road, Lewisham, Kent, for "An adjustable music or book desk." Dated December 3rd, 1892.

Seat, 21,816, J. Clegg, for "A new or improved seat or stool." Dated November 29th, 1892.

Seats, 21,842, A. E. Jones, for "Improvements in the construction of springs for seats, bed bottoms, couches, and other articles for sitting, lying, or reclining upon." Dated November 30th, 1892

Tables, 21,849, J. Hall, for "Improvements in the manufacture of telescopic actions for lamps, tables, music stands, brackets, and the like." Dated November 30th, 1892.

Tables, 22,362, F. Wolter, for "Improvements in extension tables." Dated December 6th, 1892.

Towel horses, 22,444, E. R. Calthrop, for "An improvement in towel horses, cloak pegs and like appliances for holding fabrics or garments." Dated December 7th, 1892.

SPECIFICATIONS PUBLISHED DURING THE MONTH,

(Price 8d. each.)

1891.

21,021. Fawcett. Bordered carpets.
21,147. McHardy & Garland. Adjustable seats.
22,608. Chorlton & Scott. Mattress frames, ships' berths, &c.

1892.

996. De Saulles. Metallic bedsteads.
14,295. Cochrane. Towel rails.
16,537. Anfrecht & Schmey. Furniture.
17,566. Organ & Riley Castors.
17,677. Johnston & Browne. Dental chairs.
18,402. Rathbone. Wire mattresses.

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Provisional Protection for nine months, under the new act, £3 3s., To complete the patent for four years, £7 7s. French Patent, including first year's tax, £8; Belgian Patent, £4; Imperial German Patent, £10 10s. United States Patent, including all expenses for the whole term, £17 10s. Circular of information as to the mode of proceeding in applying for Letters Patent, cost of European Patents generally, and also of Colonial Patents forwarded upon application. Trade Marks and Designs registered in England and Abroad.

Chinese Carvings.—A correspondent of the *Collector*, writing from Amoy, says:—Nothing is wasted in China. The stones of various fruits and the shells of nuts are cleaned, dried, and carved into ornaments of the most graceful kind. Among the stones used are the olive, plum, peach, lai-chee, and cherry; and of the shells, the walnut and cocoanut. The stones are selected with care. The designer makes a rough outline of the future group or picture, and hands it over to his boys or apprentices. These work with great rapidity, and soon block out the design, cutting through the hard, ligneous tissue, and then extract the kernel. A second treatment now takes place to dry the interior of the stone, as well as to prevent the fine lining of the interior from undergoing decomposition. This completed, the designer sketches a second outline, and also indicates by his pencil or brush where the surface is to be lowered, fretted, made into relief work or arabesquery, or be cut altogether away. The work is performed by the subordinates, as at first. The designer then does the finishing touches, after which the assistants clean, polish, and oil or wax the perfected carving. The stones are sold in this shape to quite a large extent, but more largely in other forms. Among these may be mentioned buttons, watch-charms, sleeve-links, ear-rings, and brooches, and, when strung together, bracelets, anklets, watch-chains, rosaries, and official ornaments. The carvings display great variety and beauty. One class represents bunches of flowers and leaves, in which pistils, stamens, and tendrils are accurately executed. Similar to these are fruits and flowers, and flowers and leaves. A second class is composed of carvings of birds, reptiles, and higher animals. The dragon, griffin, stork, snake, horse, lion, tiger, camel, elephant, and bull are the favourite figures. I do not recall ever having seen a cat, dog, wolf, sheep, goat, or other animal beyond those specified. A friendly mandarin, to whom I stated this, said that a canon in Chinese carving was to reproduce only those animals which had been deified, and that the ten mentioned were about the only ones which had enjoyed divine honours. A third class, and by far the most interesting, comprises groups of human figures representing scenes in history, poetry, mythology, and the drama. The workmanship is often so fine as to be microscopic in its delicacy. In fact, the finishing touches are made by the artist while using a magnifying glass of at least fifty diameters. On stones not over an inch in length along their major axis, it is not uncommon to find eight, nine, and ten characters in different attitudes and costumes. Unlike most phases of Chinese art, there is much regard paid to perspective and foreshortening. Some of these pieces might have been made by Hindoo or Italian artists, so free are they from local or race conventionalism. Nevertheless, in the main conventionalism is all-pervading. Dignity always wears a beard, and low comedy with villainy are disguised with queer markings and quaint attitudes. The horse has a head twice too large, and the dragon carries a tail which in real life would have ensured his prompt destruction. Gods wear queues and goddesses stroll about with compressed feet. But was there ever a school of art of any sort free from conventionalism? Even were there one it would probably be as unsatisfactory as the most artificial systems of our own civilisation, or of this strange and mighty one upon the borders of the Chinese Sea.

THE WORKMANS CORNER

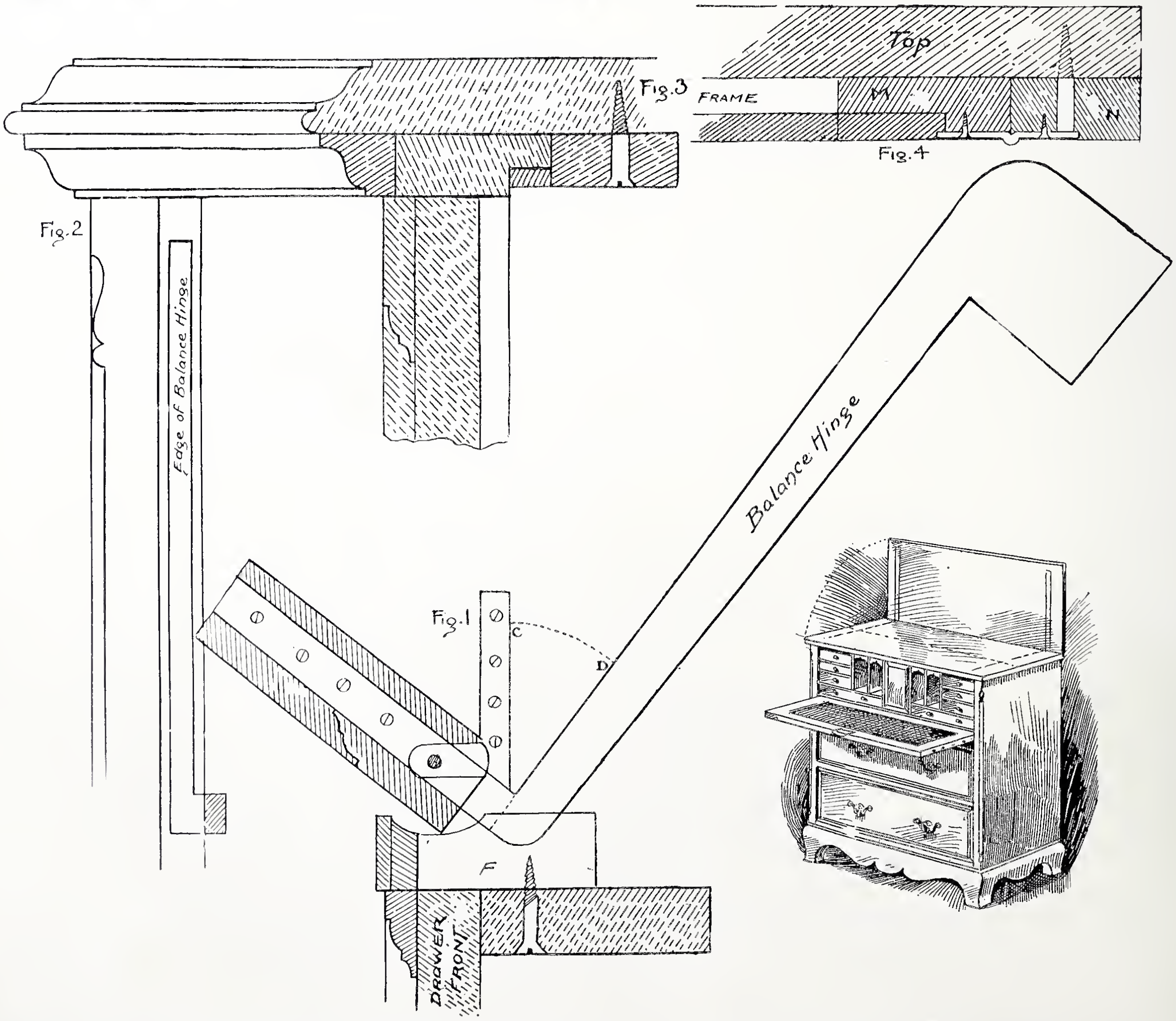
A COMBINATION CHEST OF DRAWERS.

THAT cabinet makers, like shoemakers, are the most badly furnished with their own productions is a common saying, but, as with many other broad assertions, this one needs qualifying, as we are acquainted with not a few journeymen cabinet makers whose homes do credit both to their taste and to their skill. To those who have the time and inclination to put together a few things for their own use the accompanying sketch and details of a combination chest of drawers may be acceptable.

The secretaire accommodation indicated would suffice to keep the stationery and accounts of an ordinary family in a neat and compact manner, while to the studious bachelor it would prove to be a great comfort. In any case, it would make a valuable addition to the furnishing of bed or sitting room.

The construction of this piece of furniture does not present any very great difficulties to the experienced cabinet maker. The plinth should be made loose, and moulded face and ends as shown in the sketch. It should then be shaped on the bottom edge. The fall is the most difficult part to manage, and can be done in several different ways. It may be hung on centre hinges, or flap hinges, and sustained, when open, by brass quadrants, or it might be supported by letting it rest upon the drawer below, opened for the purpose. Another method which suggests itself is to hang it on a balance hinge, as shown in detail, Fig. 1, which is a useful action, and has many advantages to compensate for the extra trouble necessitated in fixing.

In the first place, there is the danger of the fall coming down with a rush and smashing off at the hinges. The balance may be so regulated that it will rise or fall with the greatest ease and safety. The ends should be thickened by glueing a piece of $\frac{5}{8}$ on the inside face, as shown at Fig. 2. This allows the balance part of the hinge to work free, and "D" (No. 1), stopping against the inside edge "C," will prevent the iron making a noise when coming into contact with the wood. To permit of the hinge swinging back when closed, the bearer "F" (No. 1) should be notched out, and a bearer ("G") fixed in to strengthen it. The drawer front would close against this as shown. The stationery case requires no explanation, except that the fall should be hinged and fixed before the stationery case be



fitted in. The small door in the centre should be panelled with silvered glass, which would serve to reflect light on to the papers or book of any one engaged in literary pursuits at the desk in front of it.

If deemed desirable, a curious as well as a useful arrangement might be introduced by forming a secret recess behind the stationery case in the following manner:—The top should have two clamps screwed to the under side, as at Fig. 3. These should run in a groove in the frame, which should be notched out, to allow the top to rise when pushed back from the front edge, about ¾ of an inch. A piece ("N"), screwed to the under side of the top, should be hinged to another piece ("M"), which would slide in the groove in the frame, and allow the top to rise, as shown in the sketch. By this means access would be given to the space behind the stationery case. As this method of forming a secret recess is somewhat unusual, it is more likely to serve the purpose for which it is intended than more commonplace devices.

The actions illustrated in this combination chest of drawers may, of course, be applied to other articles, and may be welcome to those of our practical readers who have not previously seen them demonstrated.

CHIPS & SHAVINGS OF TRADE NEWS

VALUABLE Old Tapestries at Messrs. Booth & Fox's.—Connoisseurs and collectors of old tapestry should call at No. 81, Hatton Garden, E.C., the London premises of Messrs. Booth & Fox, where they will see something which will be of interest to them. As our readers are aware, Hatton Garden was, in days gone by, one of the aristocratic thoroughfares of our metropolis, and the building which the above firm occupy there is what was once a Queen Anne mansion of considerable pretensions. The solid mahogany doors, moulded cornices, and decorative mantels testify to what it was in the "good old days." In one of the rooms are five wall panels of rare old tapestry which is exceptionally interesting, both from the character of its design and its excellent preservation. The pattern is a free floral one, with architectural details intermixed, as is so frequently found in tapestries of the kind, and the scheme of colouring is such as is only seen in those of a high quality. Those to whom the foregoing is of practical interest may be sure of a courteous reception at the hands of Mr. Collinge, Messrs. Booth and Fox's London representative, whose report as to the state of business there is altogether cheerful, and speaks well for the quality of the soft goods produced by the firm. We hope to refer to these more fully ere long.

Prices at Recent Sales.—At the Christchurch Mansion sale of furniture, &c., at Ipswich, £172 was paid by Messrs. Hamburger Brothers, Oxford Street, London, for a grand piece of tapestry with ten life-sized figures, entitled "The Toilet of Venus," the colouring of which has been preserved to a remarkable degree. The first bid was £10, and the competition for the tapestry was very keen. A christening basket in bead and wool work—William and Mary, 1688—was knocked down for £5 15s.

Electric Light in Southport.—A Local Government Board inquiry has been held at Southport respecting the application of the Corporation to borrow £28,000 for electric lighting purposes. There was no opposition.

Proposed Workman's Exhibition.—An excellent thing will be the proposed Workman's Exhibition, to be held at the Agricultural Hall in June and July next. Anything that will encourage workmen to take an interest in their work is good. An exhibition of the nature proposed should not fail to do some little to forward this end.

Mr. C. D. Monninger, saw and file manufacturer, St. Anna Works, Clerkenwell Road, London, E.C., informs us that he has taken into partnership his son, Mr. H. F. C. Monninger, who has for some years been associated with him in business. The name of the firm will, however, remain unaltered.

Messrs. Marians & Priest, Oriental merchants, 28 and 29, Bevis Marks, St. Mary Axe, E.C., are presenting their customers with their new Kakemono wall calendars for 1893, which are the most decorative almanacs for the year that we have seen. The firm inform us that they will be happy to supply them on receipt of trade card. They are well worth writing for.

Acquisitions at South Kensington.—The South Kensington Museum has recently obtained by purchase the Venetian marbles acquired by the late Mr. Cavendish Bentinck. These have been divided between the London, Edinburgh, and Dublin Museums—the last two having contributed to the purchase by grants from their respective funds. Another addition to the architectural collection is the plaster cast of the doorway of the Cathedral of Aix, in the south of France.

A Proposed Trade Museum.—A noteworthy attempt to establish a "trade museum" in London is being made by Mr. R. G. Lovell, the chairman of the Cowper Street Old Boys' Club. Such a museum should contain samples or diagrams showing the process of the manufacture of the chief articles in the textile and other trades, samples of wood and other substances in their relations to commerce, and collections of raw and finished products. There ought to be a small museum of well-selected specimens of this description in connection with every school throughout the kingdom. Mr. Lovell's address is 2, Church Villas, Clapton.

The Chicago World's Fair.—At the last meeting of the Ladies' Committee for Women's Work, presided over by Princess Christian, it was decided that a preliminary exhibition in London of the needlework exhibits for Chicago was not necessary, and that all work intended for exhibition should be sent for sorting, listing, and packing, to Lady Henry Grosvenor, English Women's Committee, Needlework Sub-section, Chicago Exhibition, Imperial Institute, London, S.W. All historical or loan exhibits must be sent entirely at the risk of the owner. All expenses connected with insurance against fire and sea casualties and freight to and from Chicago will be borne by the Royal Commission, but risks other than these mentioned must be taken by the exhibitors.

Birmingham and Technical Education.—Technical education has been adopted with avidity in Birmingham, for it is felt that the existence of the city depends on the power it confers. In 1883, 902 students entered the municipal science classes, while this year there are nearly 3000 students. But the instruction is carried out under difficulties. The principal class-rooms belong to the Midland Institute, and are not at all times available. It has been announced that the tenancy must terminate at the end of 1895. It has been found necessary to open some of the classes in a supplementary building. The Corporation are therefore compelled to obtain accommodation elsewhere. It appears that there is no existing building in Birmingham which is adapted for the requirements; even the old post office cannot be adapted for the purpose. Whatever the cost, a central technical school will have to be erected. The most suitable site which can be discovered is in Suffolk Street. It contains 2762 square yards, and will cost £12,000. Of course the recommendation will be adopted by the Corporation, and then plans for the building will have to be obtained. As promptitude prevails in Birmingham, there is not likely to be much delay in concluding the preliminary arrangements.

Art in France.—It has been decreed (says the *Architect*) that public instruction in France is henceforth to comprise the history of art as an indispensable part of the courses. Art has been taught in various ways in France, but henceforth it will be studied under new conditions and by all youths. A small volume has been issued by the Libraire de l'Art, entitled "Guide-programme du Cours d'Histoire de l'Art," which, we have no hesitation in saying, is the most remarkable syllabus of its kind in existence. It will sustain comparison with Young's famous abstract of his lectures on natural philosophy or Tyndall's notes. The guide is a *résumé* of the most acceptable conclusions in the theory of art and a record of the most memorable facts in its history. It also serves to indicate the principal writings by French authors on the subject. A student in one of the schools or colleges will be able with the help of the guide to see the relation between any isolated subject on which he hears a lecture and the development of art. Apart from its utility in schools and colleges, the little volume will also be found invaluable to amateurs. We are glad to see that the authors, MM. F. L'Homme and S. Rocheblave, do not undervalue Gothic on account of its name, like the latest school of patriots. They say:—"If the Middle Ages had had the sentiment of patriotism like modern times they would have called the art French art. Gothic was born in the Ile de France, and its first complete monument was the choir of the church of the St. Denis that Suger reconstructed in 1140, whilst Romanesque style was employed all around. The architects of the Ile de France, by borrowing from the principal schools in vigour their characteristic elements, the Burgundian chevet, the counterforts and flying buttresses of Auvergne and Provence, the Norman vaults, united them in one mould, and by an ingenuity that was without parallel have produced an organism that was complete, logical, and harmonious. It was among us in France that this art was born and first prospered. It was on our soil that its principal monuments were elevated, and our architects who carried the art to strangers." The Germans will not subscribe to that theory, for, as Kugler says, "In Frankreich tritt uns die erste Entwickelung des germanischen Baustyles entgegen." But the origin of Gothic must always be a subject of contention. The Château of Chambord is described as "an immense protest of French taste against the Italian invasion," and, wherever possible, an effort is made to convince young Frenchmen that they have reason to be proud of the transitions of art in their country.

A Seventeenth-Century Art School in London.—The foundation of a drawing school in Christ's Hospital is supposed to be the first instance of the recognition of design as an essential part of useful education in England. The master was Bernard Lens, who belonged to a family of artists. He was known also as a mezzotint engraver. Strype, in his edition of Stow's "Survey," gives the following account of a school that was set up by Lens, which is in a great measure taken from the prospectus that Lens issued in conjunction with another engraver, John Sturt:—"Another school for drawing, limning, and painting," says Strype, "set up anno 1677, by one Mr. B. Lens, now or late living in Fleet Street, an art exceedingly useful for all sorts of people, as for gentlemen that travel and for tradesmen; such as are concerned in building, as masons, carpenters, joiners, painters and the like. The professor of this art teacheth on Tuesdays, Thursdays, and Saturdays, in the morning from 8 to 11; and on Mondays, Wednesdays and Fridays, in the evening from 6 to 9; the pri e, a guinea entrance, and a guinea a month. He hath very well set forth the general usefulness of this art by a printed paper, which may deserve to be here inserted. *Graphicè* by Aristotle, is generally taken for the art of drawing anything whatsoever with the pen or pencil, and was reckoned among the chiefest of those his *paideumata*, or generous practices of youth, as rendering them so many ways serviceable to their country and profitable to themselves. Of credible service and advantage it would be to our smiths of all sorts, masons, bricklayers, carpenters, joiners, carvers, turners, embroiderers, tapestry-workers, silversmiths, jewellers, nay, to all our handicrafts in general. For, show most of the workmen abovesaid a draught of what you would have done, their want of skill in drawing renders it almost useless to them. For example, should an engineer invent a machine, and draw it in all its parts, with its views per front and sides, the whole in perspective, a ground-plot thereof, with a scale annexed thereto; with what difficulty do they work, and the projector must be always by, or all will be marred: whereas, could our handicrafts and mechanics draw, a man might send his work from a hundred miles' distance, drawn as abovesaid, and be satisfied it would be performed to his mind, and according to his directions. By what has been said, I would not have it thought that none of our handicrafts and mechanics can draw, for some do, of my knowledge, very well; which qualification hath made them the most excellent of all others, for the best draughtsman will be the best artist in what art soever. The design of this school is to have a constant nursery or breed of youths proper for artificers. For proof of what hath been said, discourse with the meanest of all our handicrafts, though he cannot draw, yet will endeavour to chalk out, after his fashion, your meaning and his, knowing by pure instinct that all the rhetoric in the world cannot convince like a drawing. If parents sent their children to drawing, as customarily they do to Latin and writing, it being altogether as useful to them, they would soon find the advantage themselves, and their children would reap thereby; for a master would take a servant qualified with drawing with half the money, and be a gainer thereby, for the boy would come to work in half the time." Students in existing schools of art may be grateful that they are able to obtain instruction in art at a lower rate than a guinea a month, which in those days was equivalent to more than twenty-one shillings of our time.—The *Architect.*

French Woodwork in the Fifteenth Century.—In the fifteenth century the great examples of sculpture in wood which adorn the French churches may be said to have originated works in which, more than elsewhere, the talent of the carver is exhibited in full liberty. At a period when the religious edifices were very numerous, and when the clergy disposed of a considerable portion of the public funds, ecclesiastical furniture could hardly fail to exemplify the strength of artistic production. The history of French sculpture would be incomplete if the extraordinary skill of the workers in wood during the fifteenth and the first part of the following century, as exhibited in the stalls which decorate the interiors of the cathedrals and ancient abbeys, was passed in silence. France has preserved a series of works in wood in which the first timid efforts of the advent of a new ornamentation in the fourteenth century can be seen. The pieces also reveal that the craftsmen no longer confined themselves to borrowing inspiration from the floral decorations of the country. From that time the joiners, while respecting the characteristics of the works of their predecessors, did the work of sculptors, and used bas-reliefs and statues for the adornment of their works, which became architectural in style. One of the most interesting series of stalls is that which is found in the cathedral of St. Claude, in the Jura. The stalls were executed by Jean de Vitry in 1455 for the abbey, on which the church then depended. Viollet-le-Duc has illustrated them in his "Dictionnaire d'Architecture." They are in two rows, and although mutilated and restored, they are still beautiful. The backs are surmounted by bas-reliefs representing the prophets and sibyls. Figures in the round stand on the small columns which divide each panel, and other statuettes are placed between the floral decoration of the superior gallery. The dais is composed of several small vaults, with ribs that spring from backs of the stalls. At the sides are arranged bas-reliefs representing religious scenes and statues of apostles of larger dimensions, which are rather heavy in treatment. Of less importance are the stalls of the church of Flavigny (Côte d'Or), which have the peculiarity of being surmounted by a dais which is vaulted. This work (the origin of which is known) is now in the cathedral of Rouen. The execution of this important work, which comprises eighty-six principal bas-reliefs, was entrusted to a master joiner of Rouen, Philippot Viart, who was assisted by Laurent of Ypres, and Paul Mosselmin. Viart also secured the aid of Gillet of Chastel (called Flamine), and of Hennequin of Antwerp, who worked from their own drawings. In 1465 the chapter, finding that the enterprise was slowly carried on, sent Guillaume Basset, a carver, to Picardy and Flanders, to bring back clever workmen with the view of hastening on the work of the stalls. Only an incomplete idea could be formed of the great collection, which required twelve years to execute, and which entailed an expenditure of 8000 livres. The backs of the stalls and the dais, which formed the richest parts of the decoration, have disappeared.

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5 JOURNALS IN ONE.

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FURNISHING HARD-WARE GUIDE
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Pen and Ink Notes By the Editor.

THE CHAIR FROM A CHIPPENDALE POINT OF VIEW.

ONE or two of my correspondents have, of late, expressed a desire that more space should be devoted in this journal to informing its readers as to the styles of furnishing which have made the second half of the eighteenth century memorable in our craft, and kindly reference has been made to the articles on "Chippendale," "Heppelwhite," and "Sheraton" which were published in these columns about twelve years ago. It is not proposed to reprint those treatises on English furniture-making, because knowledge of that class of subject is now much more widely spread than it was in 1880 But I venture to think that some up-to-date notes on those ever-popular styles may be distinctly helpful to such as prefer home-grown to foreign models. To stop short at making the characteristics of a mode clear would, however, in these times be somewhat purposeless, and so I intend in this, and a series of similar articles, to examine once more the lines of our most famous cabinet makers with a view of discovering how much—independent of the mere reproduction of old patterns—the manufacturer of to-day may get out of them.

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The annexed title, then, is the text for this month; and the subject comes home to me, for it grows out of the old Chippendale arm-chair—Fig. 2 overleaf—which for years has held the place of honour at the head of my table. With its deep rich Spanish mahogany—"City-wood,"—kindly lines, and roomy welcome, it has often coaxed me into quoting Eliza Cook's famous lines—

> "I love it, I love it! and who shall dare
> To chide me for loving that old arm-chair?"

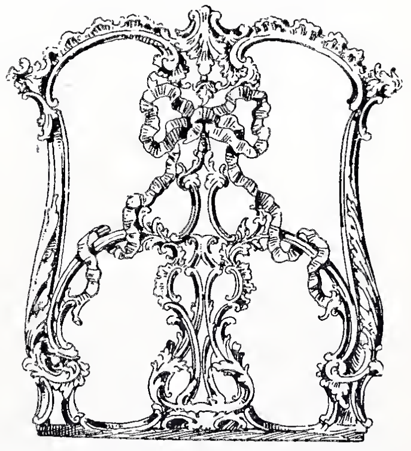

Fig. 1.—An Old Chippendale "ribband-back" Chair.

It is an "arm"-chair, and not what is generally known in these luxurious times as an "easy" chair, although, in point of ease, it leaves nothing to be desired. For giving rest to the elbows, "catching" the shoulders just in the right place, and providing a commodious restful seat I can confidently attest the success of its proportions, and so give a measured drawing, with scale affixed, that its qualities in this respect may be copied. But I do not want my readers to rest content with copying. Taking advantage of the comfort and all the homeliness of the model, let us see what fresh forms can be framed upon its lines. And so these designs are confessedly all children of this sturdy parent, but varying as do the olive branches in most large families.

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But before discussing this particular pattern it will perhaps be helpful to take a glance at the epoch of our trade of which it was the outcome. Thomas Chippendale, in dedicating one edition of his famous book—from which we learn most about him—in 1753, to the Earl of Northumberland, speaks of his patron as one having "an intimate acquaintance with all those arts and sciences that tend to perfect or adorn life." This way of putting the case for his craft is worthy of the age of good Doctor Johnson, who was then struggling to "perfect or adorn" literature. The edition which Chippendale published in 1754 was dedicated to Prince William Henry, and in the preface the author takes leave of his work, with pardonable satisfaction saying :—"In executing many of these drawings my pencil has but faintly carried out those images my fancy suggested; but in this failure I console myself by reflecting that the greatest masters of every art have laboured under the same difficulties." There is no doubt that his shop, in the then fashionable St. Martin's Lane, was the rendezvous of those wealthy ones who affected domestic culture.

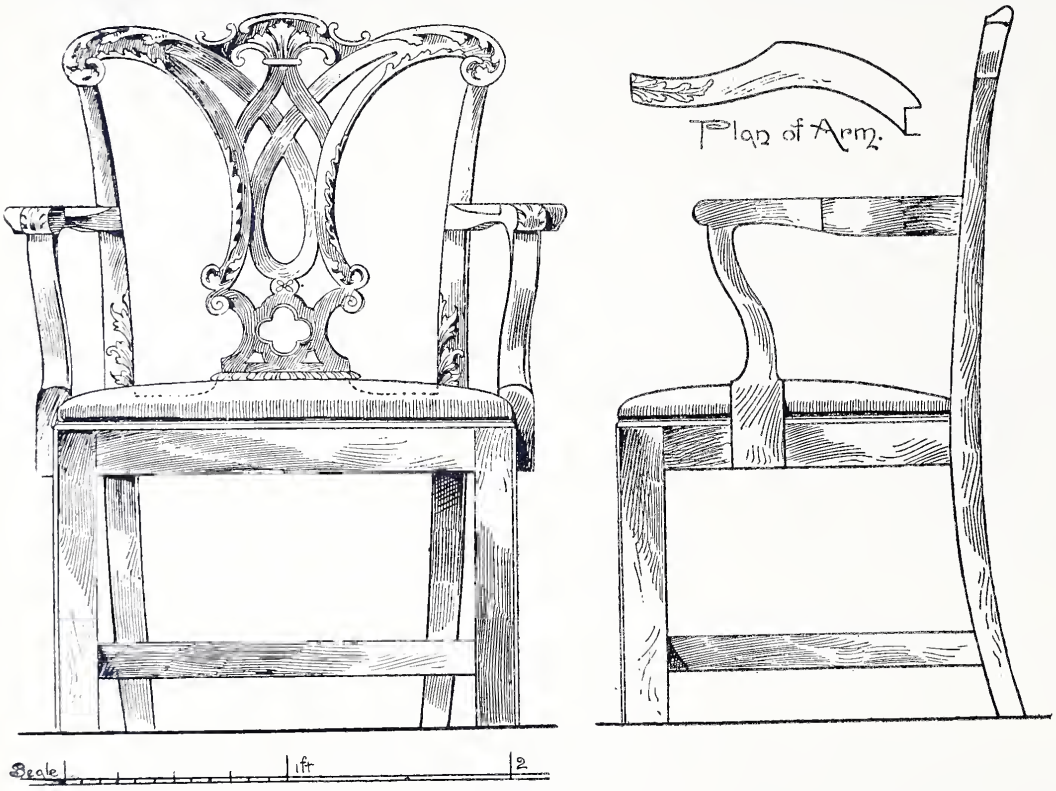

Fig. 2.—An Old Eighteenth-Century Arm-Chair.

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It is undoubtedly in his simpler forms, chiefly the chairs possessing square legs, that Chippendale is most copyable and commendable. Indeed, as regards a very large number of designs, one cannot help endorsing the protest which was made in his time by a Mr. Isaac Ware, surveyor to King George, who deprecated the Frenchified extravagances of the then popular Chippendale in this way. "It is our misfortune," says Mr. Ware, "to see at this time an unmeaning scrawl of C's inverted and hooped together, taking the place of Greek and Roman elegance, even in our most inexpensive decorations. It is called the 'French,' and let them have the praise of it; the Gothic Shafts and Chinese Bells are not beyond it or below it in poorness of imagination." Of this mixture of Gothic Shafts and Chinese Bells I must deal later on. As to the scrawl of C's inverted and hooped together it is curious to observe how "the whirligig of time brings in his revenges." Within the last few years the form of adornment which Isaac Ware condemned has clearly captivated thousands, and that in this enlightened decade of the cultured and artistic nineteenth century!

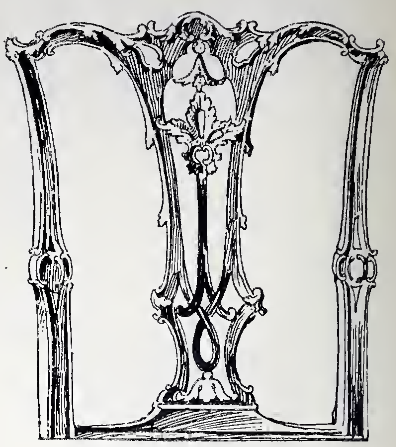

Fig. 3.—From Chippendale's Book.

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Mr. Ware was right. So far as adornment went, a glance at Chippendale's remarkable series of designs makes clear that he was largely dependent upon the details of the great French modes which were then controlling the furniture fashions of the Continent. The chair back which is figured at the commencement of these notes (one of his "ribband-back" chairs) will at once demonstrate how much he borrowed and how well he handled the vagaries of Louis Quinze. The two other backs, Figs. 3 and 4, offer evidence in the same direction. Indeed, in acknowledging the source of inspiration he is quite honest. Page after page of his book is headed "French chairs," and in such cases, what we call the "cabriole" leg almost invariably appears. But while the enrichment is borrowed from France, the frames, which are decorated, are thoroughly English in proportion and construction, and that is why these drawings are set out to scale. It is very interesting to notice how varied, as regards social position, were the men who assisted this master to bring out his memorable book. No work of the kind was attempted in those days without a sort of guarantee fund in the shape of a list of subscribers. As Chippendale himself remarks, "The names which he secured belonged to all degrees of life, ranging from the Duke of Northumberland to William

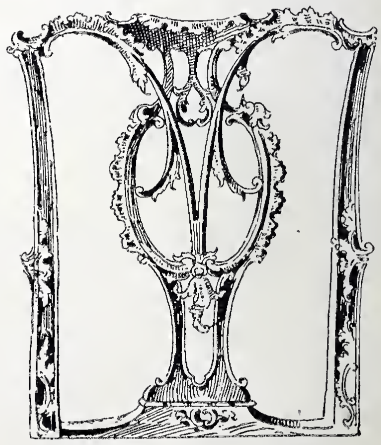

Fig. 4.—From Chippendale's Book.

Frank, bricklayer." Indeed, the list reads something like the roll call of the London County Council. In that body His Grace the Duke of Norfolk, the premier nobleman of England, sits side by side with John Burns, engineer. I observe also that Mr. Ince, cabinet maker, is on Chippendale's list. The same man some sixteen years later, in conjunction with his partner, a Mr. Mayhew, published another volume of furniture designs in the Chippendale manner. That such a book should commence with a course of study in the classic orders of architecture is a little curious, but having opened with such academical pages, Chippendale introduced his readers to some fancies that will, as he puts it, "serve to indicate the better aspects of it, and be of such a character that may be sensibly applied to those articles where this style is demanded." It is upon these words "sensibly applied" that I seize with some avidity in my desire to show that, independent of all offensive eccentricities, there is much beauty in the shapes published by this remarkable man.

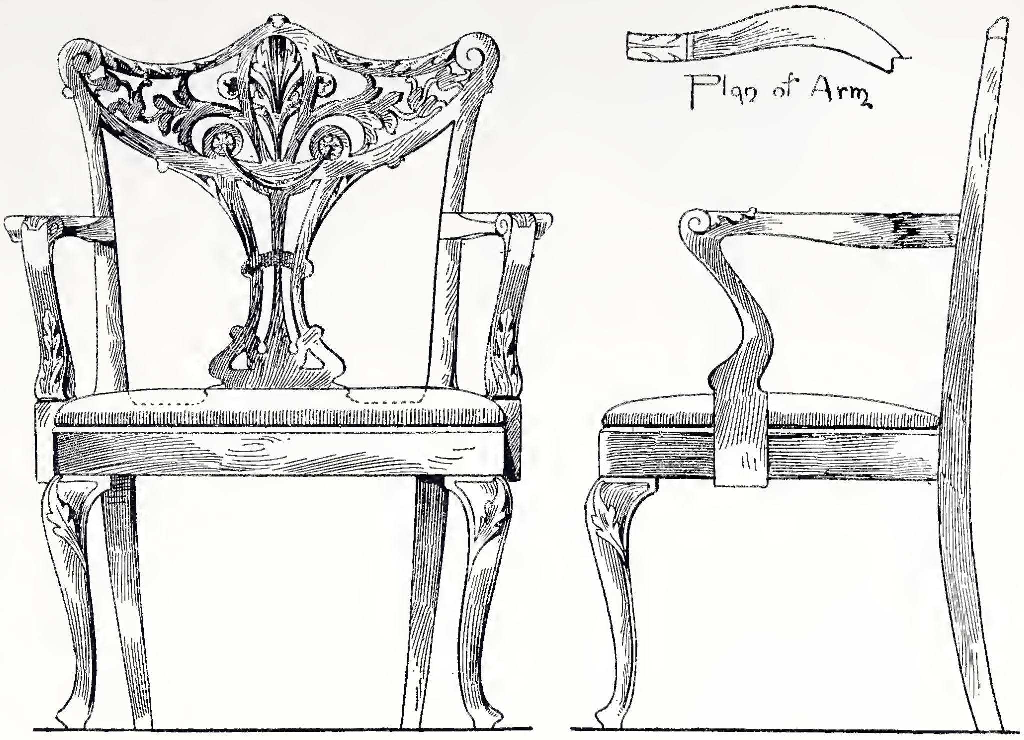

Fig. 5.—Renaissance Chair on Chippendale lines

The proportions which Chippendale gives for a small chair will be found in Fig. 10. Having, then, accepted these measurements, the question arises, "How far is it needful to adhere to Chippendale's manner of clothing them?" The detail which he loved is roughly but sufficiently set out in Figs. 1, 3, and 4. Is it imperative to cut and carve our frame about to the same fanciful extent? I think not; and instead of trying to explain in words how the original may be varied, several developments from my old arm-chair are here given, all of which may be dubbed "Victorian-Chippendale." In Fig. 5 much the same shape is adopted, but the cut-through work has a different—an Italian—*motif*, and yet the decoration does not "jar" with the general character of the chair. The underframing is abandoned as being cumbersome and unnecessary in this case, and the "cabriole" legs are not nearly so ornate as those which were generally introduced by Chippendale. The present leaning towards easy and flowing lines must be recognised if the manufacturer desires to sell his goods; and although I admire the square foundation of Fig. 2, I am bound to confess that the legs of Fig. 5 would be the more likely to attract customers.

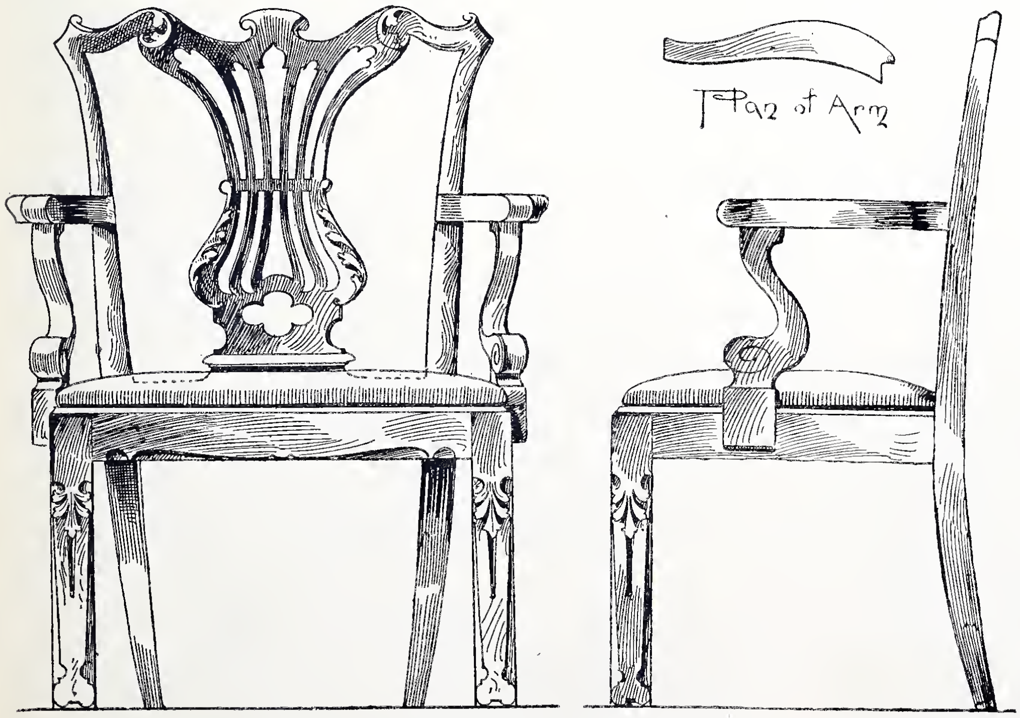

Fig 6.—Arm-Chair in Chippendale's style

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There is no doubt that the popularity which these chairs enjoyed in their day was very largely due to the highly decorative effect which can be secured by cut-through work of this character. If care is taken to shape the back to the lines of the body, and to keep all carving from being too obstrusive, there is no danger of sacrificing comfort to appearance in this form of chair back. Then, again, the expense of carving need not be excessive. In the case of Fig. 5 a very small amount of "easing up" by the carver would serve sufficiently to remove the design from mere cut-through work. After all is said and done, it is the contour rather than the carving of the chair which given pleasure to the observer. Many as article of this class is full of rich and costly carving, while at the same time possessing an unattractive outline. There is practically no limit to the variety of pattern which can be used in these "baluster back," or, as they are called, 'banister back" chairs. Some purists may object to the decoration in No. 5 as being hardly true to style. I do not fear in a case like this being charged with unorthodoxy, because Chippendale himself was a remarkable example of breadth of thought in the matter of the detail which he employed. I need not remind my readers that, in addition to bringing into his service all the elements of the Louis Quinze and Louis Seize styles, he added fanciful forms from the Gothic and the Chinese, and, indeed, any ornamental source which happened to be within easy reach.

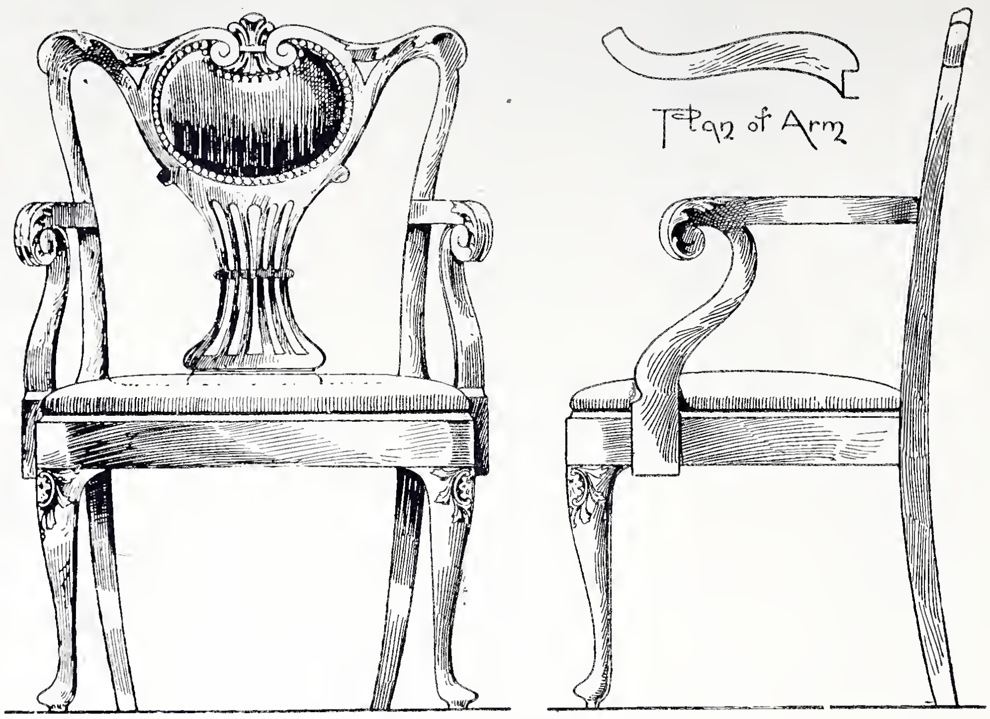

Fig. 7.—Italian Chair on Chippendale lines.

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But for those who prefer to adhere to the original text Fig. 6 may be a useful design. The form of "banister" here employed crops up in a great many Chippendale chairs, and it certainly has a smooth and attractive appearance when produced in rich mahogany. An attempt is made in this design to relieve the square form of under-part from that severity which characterises the original model, and these decorations, although partaking somewhat of a Gothic character, are fully justified by several of the patterns in Chippendale's book. Here again the underframing is omitted in order to lighten the appearance and cost of the article. Fig. 7 is another version which is designed to satisfy those who are repelled by a back composed entirely of wood. A little stuffed panel is introduced, and, while not adding to the comfort of the chair, it would tend to remove it from the ordinary wooden back article. The design in this case, especially as regards the legs, is a fair and forcible example of how the old style may be adapted to a new frame. The sizes which are found attached to Fig. 2 are strictly adhered to, and, in my judgment, it would be difficult to improve upon them. But the pattern has quite another feeling about it, and would not be out of place in any dining-room where the Renaissance was in the ascendant. Apart from the question of dining-room or library this pattern would "make up" very well for the drawing-room.

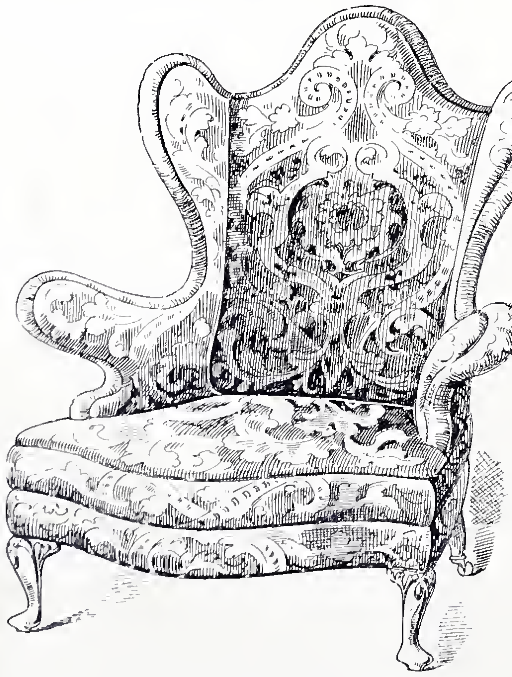

Fig 8 —A Chippendale Easy Chair.

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The construction of the easy chair—and this age will have easy chairs—suited to go with such Chippendale arm-chairs and small chairs as we have been discussing, must be reserved for another occasion. But in the meantime two suggestions are submitted in Figs. 8 and 9, which may be useful to some manufacturers. For example, such an easy chair as Fig. 8 would, in point of outline and comfort, form an excellent companion to the arm-chair, Fig. 5. Produced in tapestry, stamped leather, or light morocco it would form an attractive and inviting seat in any room. It may be noted that the majority of easy chairs which Chippendale favoured did not show very much wood-

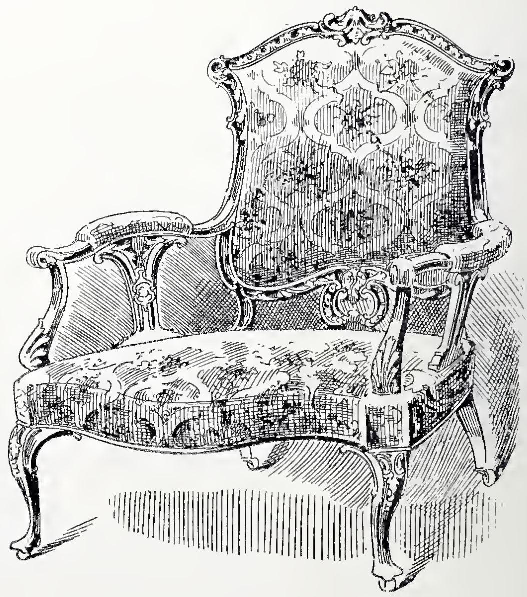

Fig 9—A Chippendale Easy Chair.

work; that is as regards his popular productions. Probably the influence of those comfortable Dutch chairs which obtained favour during the reign of William and Mary, and Queen Anne guided him in the production of his first designs. Indeed, Fig. 8 partakes a good deal of the character of some easy chairs which adorned Hampton Court.

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In some instances show-wood was adopted, and in those cases there was never much variation from the form of easy chairs which were at that time to the front in France. Fig. 9 is not a copy of any old pattern, but is strictly in keeping with the feeling shown in the Chippendale backs, Figs. 3 and 4, and it is a pattern which, if produced at the present time, would secure admiration from those who still have a weakness for the French *motif*.

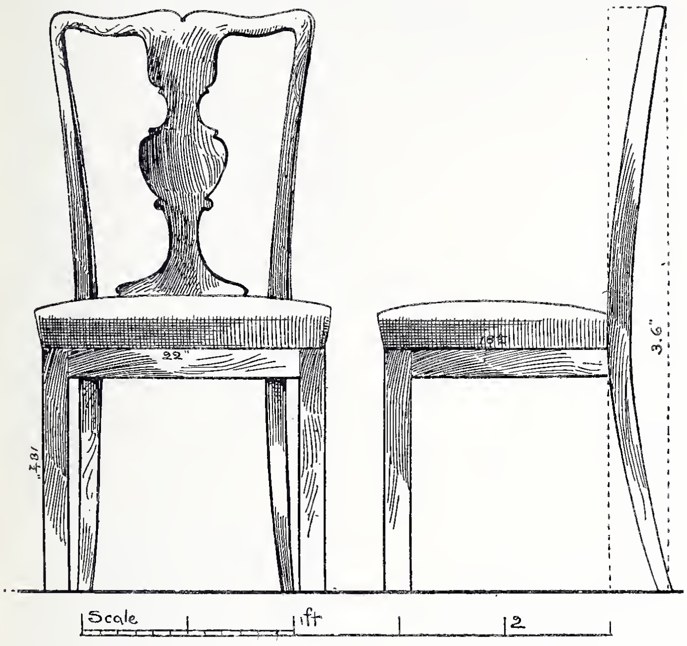

Fig. 10.—Chippendale's Measurements for a Small Chair.

There is need for a great deal of judgment in adopting French lines—at least, where price is an object—and it is in most things these times. In imitating or rendering Louis-Quinze forms, for instance, it is only the most skilful craftsman who can do it satisfactorily; and even a competent English chair maker, however great his skill, takes longer in turning out one of those chairs, full of shaping and curves, than his Parisian competitor. To say this does not impute any unskilfulness to the former; it is purely a matter of habit or use. The Frenchman has his moulds and patterns, to which he has worked for years and years, and is, so to speak, "to the manner born;" while the efforts of one of our own craftsmen in such a direction are analogous to the attempts of an Englishman to speak a foreign language whose tongue has not become accustomed to its phraseology and inflections through not living in the country where it is spoken.

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It is, therefore, for many reasons, better that we should build up French details—if they are insisted upon—on constructive forms with which we are acquainted, rather than run the risk of turning out productions at which the Parisian would shrug his shoulders. We cannot beat the French on their own ground, so we must pursue a defensive policy.

MEMS FOR METALWORKERS

METAL-WORK FOR THE HALL.

THE furnishing of the house is not now confined to the cabinet maker and upholsterer. Little by little, those who devote their energies to the production of decorative articles in metal have won a right to be considered in the furnishing of most apartments of the home; and wrought-iron, brass, and copper play an important part in the higher and middle walks of our craft. In all ages iron has been employed more than any other metal by architects for grilles and similar work, which preference is, of course, accounted for by the fact that it is comparatively easy to work, the supply is abundant, and in consequence the material is cheaper than its competitors.

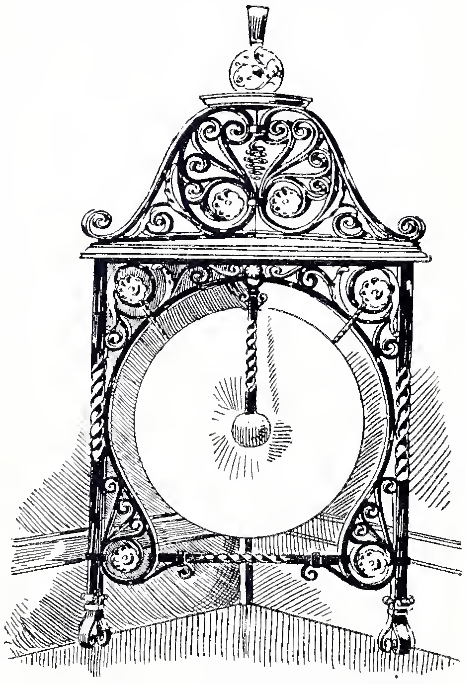


Fig. 1.

It is not to be wondered at that in days gone by notable artists should have chosen iron for the carrying-out of their plans, for its durability was as strong a guarantee as could be obtained that their ideas would be perpetuated and handed down for the admiration of succeeding generations. While, however, the hack phrase, "As hard as iron," would have rather a charm for the master in his craft, it appeals somewhat differently to the incompetent workman. One can comfort one's self that unsatisfactory works in wood must, from the very nature of the material, succumb to the devastating influences of time; but an atrocity executed in iron is blessed — or cursed — with a longevity which, in such a case, is anything but desirable.

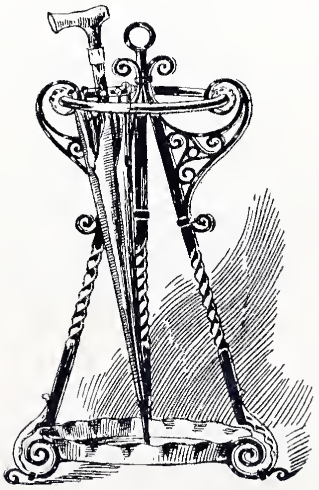


Fig. 2.

It is, therefore, important that the metal-worker should select well his patterns, and put his best work into them; for, if he do not so, he will create long-lived witnesses to his bad taste and incompetency. At the period of the Renaissance, artists produced what were truly marvels of grace, elegance, and ingenuity in wrought-iron; and to-day the standard of work in the showrooms of many firms who confine themselves to that branch of our art industries is high, and merits all commendation.

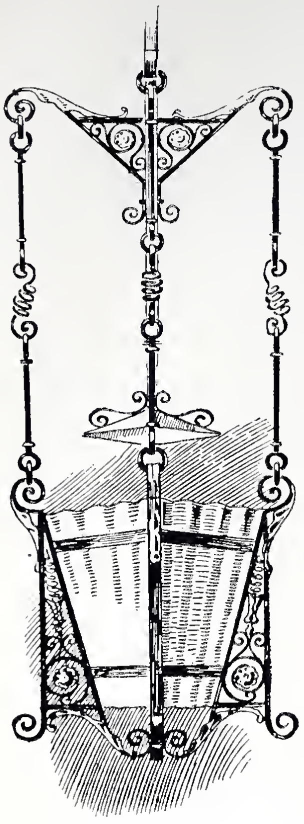


Fig. 3.

In this branch of work, as in every other, the designer and craftsman are often hard pressed for new and saleable patterns. It is not that they lack the ability to originate them, but that the constant rush, consequent upon our nineteenth-century supply and demand, leaves them but scant time or opportunity to evolve fresh ideas. We shall, therefore, month by month, offer a few suggestions in this most important and ever-developing branch of art work, trusting that they may prove acceptable and, what is more important, profitable to a large number of our readers.

It is on the furnishing of the hall that our suggestions this month bear, and that is a portion of the house to which the application of wrought-iron is more than ordinarily suitable. It frequently happens that the hall of a suburban residence is of such dimensions as to make the introduction of a hall-table and stand impracticable. In such a case, the furnisher is compelled to look about him for something else to supplant the necessarily bulky woodwork; and wrought-iron offers itself as the very thing.

Where space is limited, it is advisable to make the best possible use of it; and the treatment of corners is, therefore, an important point. It is for this reason that the gong-stand (Fig. 1) has been designed to fill a corner, for in that situation it can be made to serve the dual purposes of gong-stand and table without occupying any unnecessary room. This combination is somewhat original and thoroughly satisfactory, as in no way does the unification of the two articles cause any conflict; the requirements of both are amply provided for. The design is not too elaborate; and worked out lightly, the rosettes being in copper, or copper and brass, the result would be attractive.

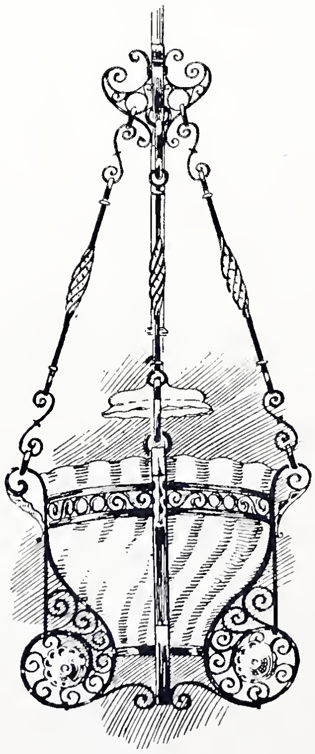


Fig. 4.

Fig. 2 is an alternative to the stereotyped cast umbrella-stand, and is, in our opinion, preferable thereto. It offers no serious difficulties in manufacture, and, while being decorative, would occupy but small space. The rosettes, leaf-work round the scrolls, and well, should, as in the last case, be of copper, and the upper ring supporting the umbrellas of brass.

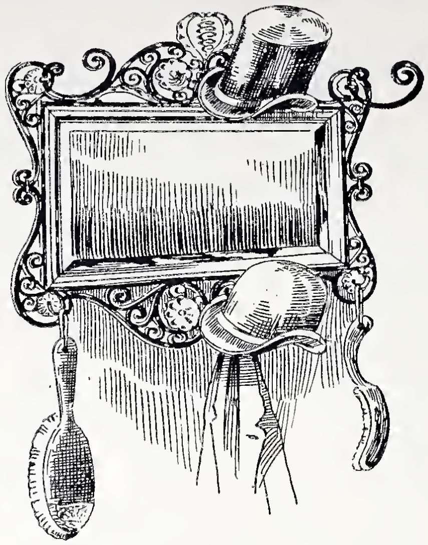


Fig. 5.

Of hanging hall-lamps, or lanterns, the variety now on the market is exceptionally extensive; but we do not remember having seen any on the lines suggested in Figs. 3 and 4. The design and disposition of the brackets surrounding the globes are away from general lines, and impart a fresh feeling to the article so treated. The globes should, of course, be of tinted glass, of which so many attractive patterns are now made. These lanterns would be eminently suitable for electric-light.

As in Figs. 1, 2, 3, and 4, table accommodation, the reception of sticks and umbrellas, and illumination are provided for, in Fig. 5 the necessary provision for the support of hats and coats is brought into consideration in a simple and effective form, combined with the all-essential "bevelled plate." This arrangement is fitted to answer all the purposes required of it without being cumbersome. Even where the ordinary hall-stand is employed, this handy little wall-bracket might well be used as supplementary accommodation.

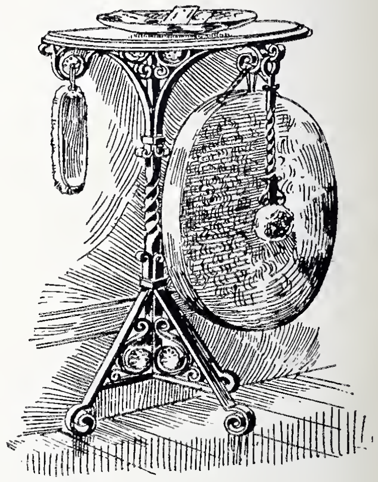
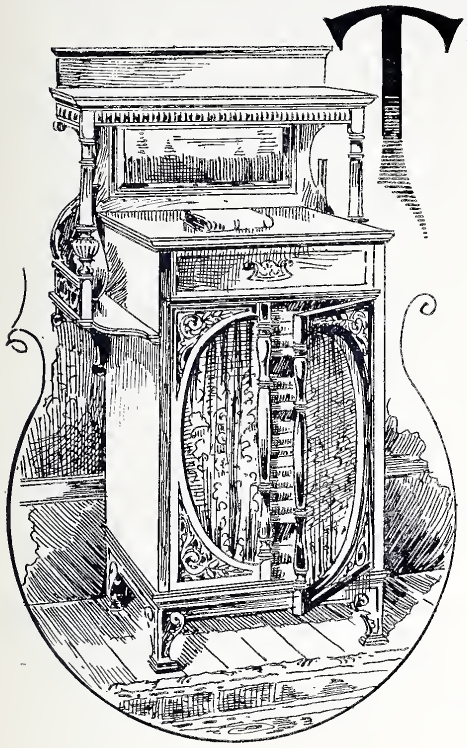


Fig. 6.

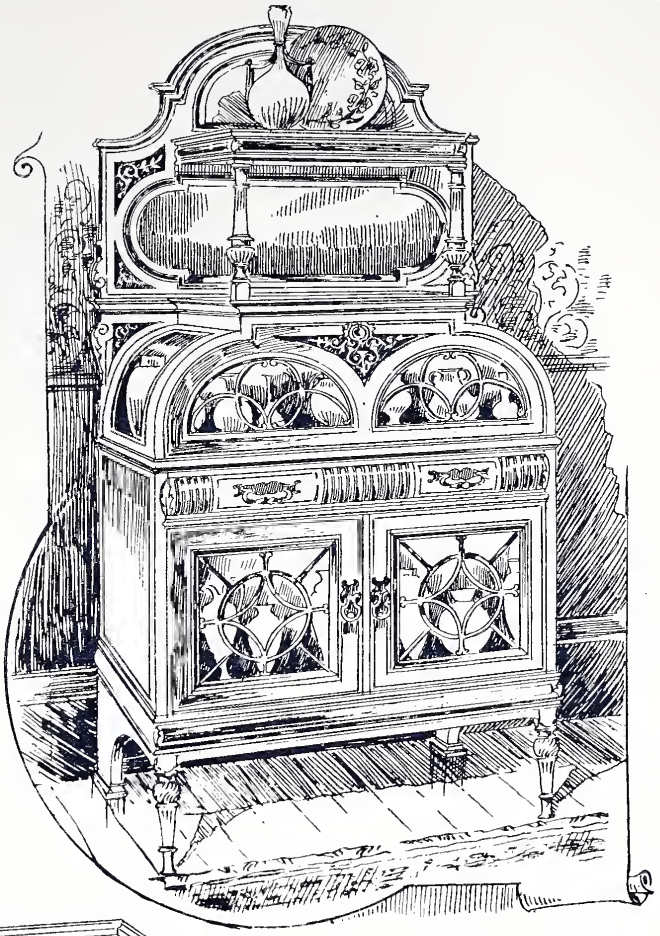
Another combination table and gong-stand for the wall is indicated in Fig. 6, wherein is included a place for the reception of brushes. With this our "Mems." for this month must be cut short, "to be continued in our next."

New Designs for our Makers

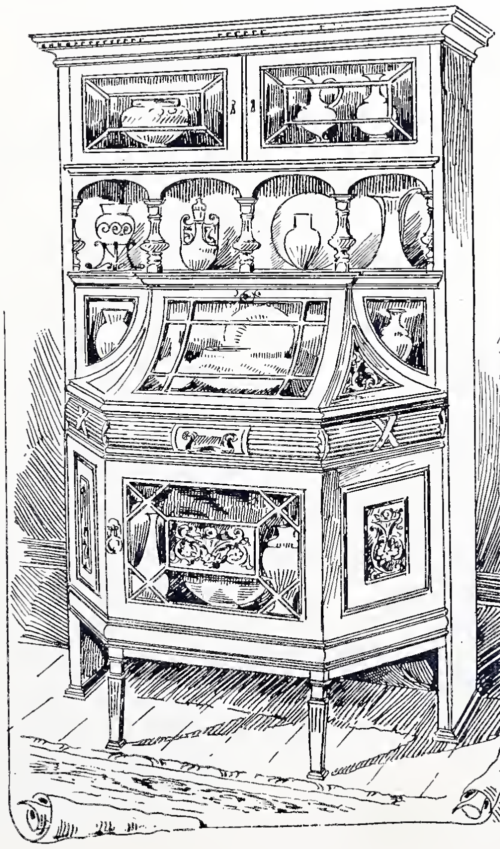
IN THE DRAWING-ROOM.



THOSE of our manufacturing friends who cater more especially for the requirements of the drawing-room may, perhaps, be able to pick up a practical hint or two from the accompanying designs. The music cabinet which appears in connection with the initial letter at the commencement of these suggestions evinces novelty of design as far as the disposition of the shelf accommodation is concerned. The ordinary form of music cabinet has been adopted as the basis of the design, in order to invest the idea with an immediate practical value to the middle-class house furnisher. Stock articles of that class might be rendered up-to-date and saleable by the comparatively inexpensive addition of the features indicated, which are applicable to any music cabinet of the ordinary style and dimensions. A rather striking and effective possibility is suggested in the original treatment of the doors, which, instead of consisting of the usual bevelled-plate panelling, are, in this case, merely simple framework, supplemented by a plaited background of silk tapestry or velvet. The result is pleasing and fanciful, and easily attained at but little expense. The small china cabinet which figures as No. 1 embraces an original and effectively devised scheme for the disposition of the cupboard accommodation, permitting an advantageous display of artistic crockery-ware and curios, whose value must not be underestimated. The formation of the upper part is successfully devised to make this possible, as the semi-circular panels of the flap door would constitute a most suitable setting for the exhibition of small household valuables. Taking into consideration the style of the woodwork, rosewood would be the best material to employ in its production, the enrichment being carried out in marquetry.



No. 1.

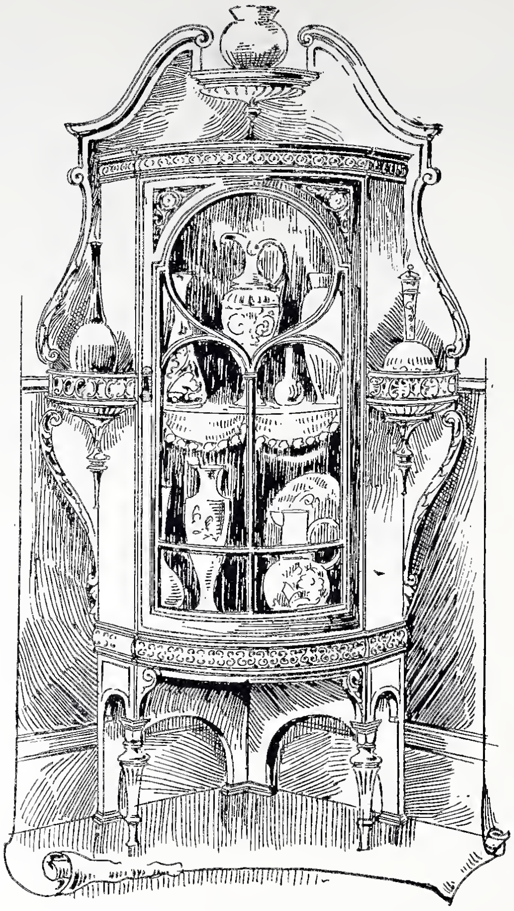


No. 2.

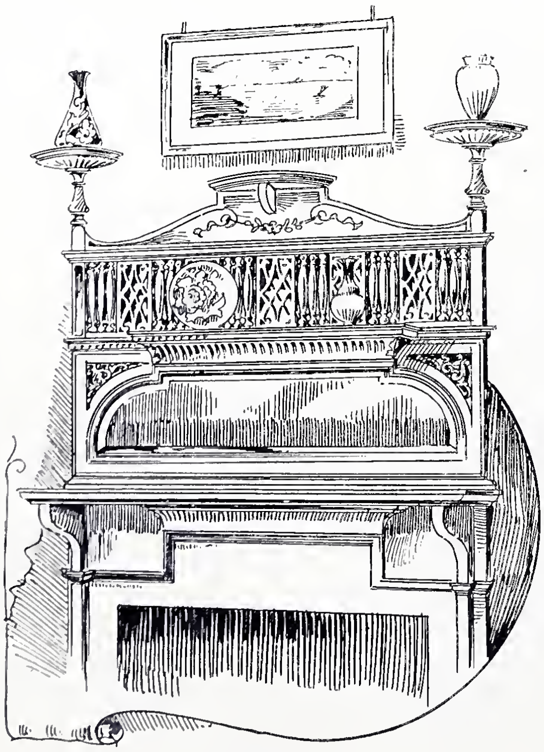
The example marked No. 2 is a little more severe in line than its predecessor, being designed for production in American walnut or dark mahogany. In this instance the decoration should be placed in the hands of the carver, as carving would, perhaps, best accord with the square character of the design. This cabinet would appear to great advantage in the snuggery or the morning-room, for which situations its quiet and subdued lines are, undoubtedly, more suited than for the light and fanciful surroundings of the average modern drawing-room.

As corner furnishings at present constitute an important item of interest and profit to the trade, we offer in No. 3 an idea for a corner cabinet, which exhibits some difference in style and design from the typical structure commonly found in the showroom. There is an entire absence of the bitty shelf-and-spindle element, which has pretty nearly had its day, and is now rapidly giving place to constructive features of greater stability and higher artistic merit. The shelf extension of the backboard of the cabinet is a pretty idea, and neutralises all tendency to severity in line which might be noticeable in the absence of such an arrangement.

The dwarf overmantel No. 4 is designed to surmount a small mantelpiece of the boudoir or bedroom type. It presents an appearance of structural originality, which is distinct in character from traditional examples of its class. A superabundance of silvered plate-glass is dispensed with in favour of an oblong and serviceable strip, which is quite sufficient to answer all purposes on so small a scale. An opportunity is thus afforded for the appropriate situation of a picture just above, which gives a greater decorative interest to the appearance of the chimney-breast than if the whole space were taken up by an overmantel alone. The shelves which flank the picture are well placed, and afford a pleasing balance of detail in the general effect. The fretwork panel and spindle gallery form an ornamental characteristic of an unusual and attractive description. The panels might be constructed to hold family portraits, for which purpose they are eminently adapted. The last item (No. 5) to which we would direct the attention of our readers consists of a small fancy table and screen, which appear grouped in these columns. The arrangement of the detail in the underframing of the former, although simple, is rather original in conception. The curtained upper part of the screen makes it a less bulky and weighty structure than the more solid style of thing. Draped with a pretty piece of material, we can imagine a very fanciful and satisfactory result.


No. 3.

The recent extension of the drapery element to various articles of furniture other than cornice poles and chair upholstery has resulted in the achievement of innumerable pretty and artistic results in connection with the lighter and more fanciful articles of household furniture. The art of the judicious combination of suitable decorative furnishing mediums has, of late, undergone considerable development, which augurs well for the future increased beauty and excellence of our domestic surroundings.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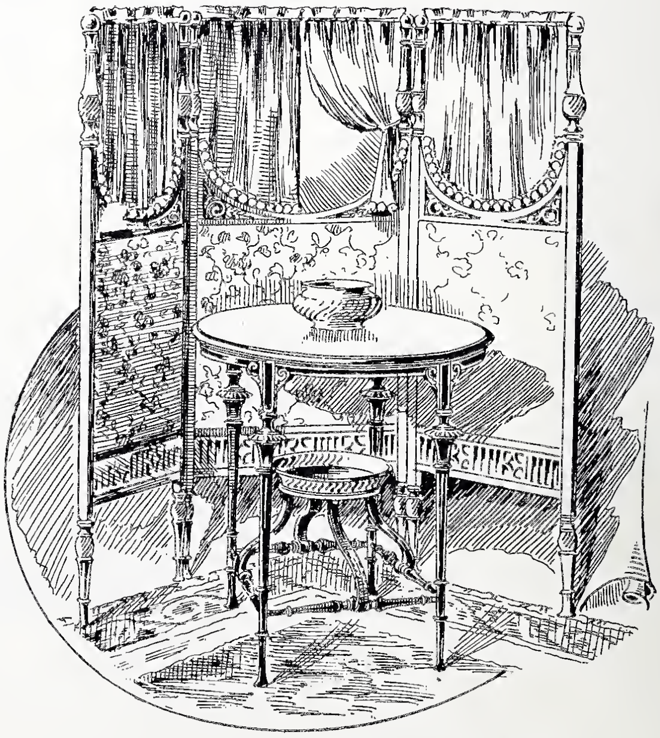
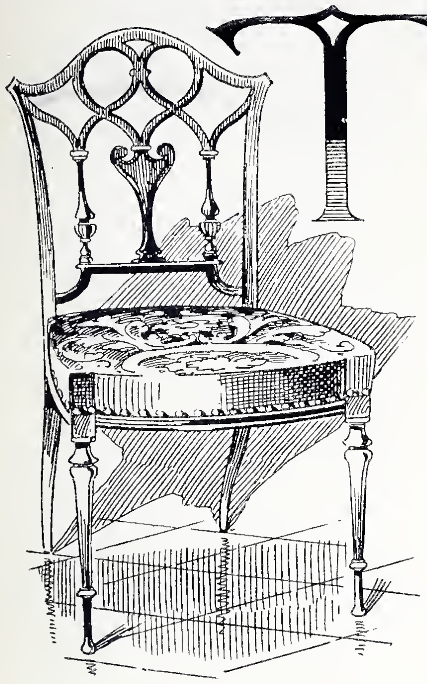

No. 5.

The great thing in designing fancy goods of this class is to attain novelty without giving way to the "finikin," far too much of which has been in evidence of late.

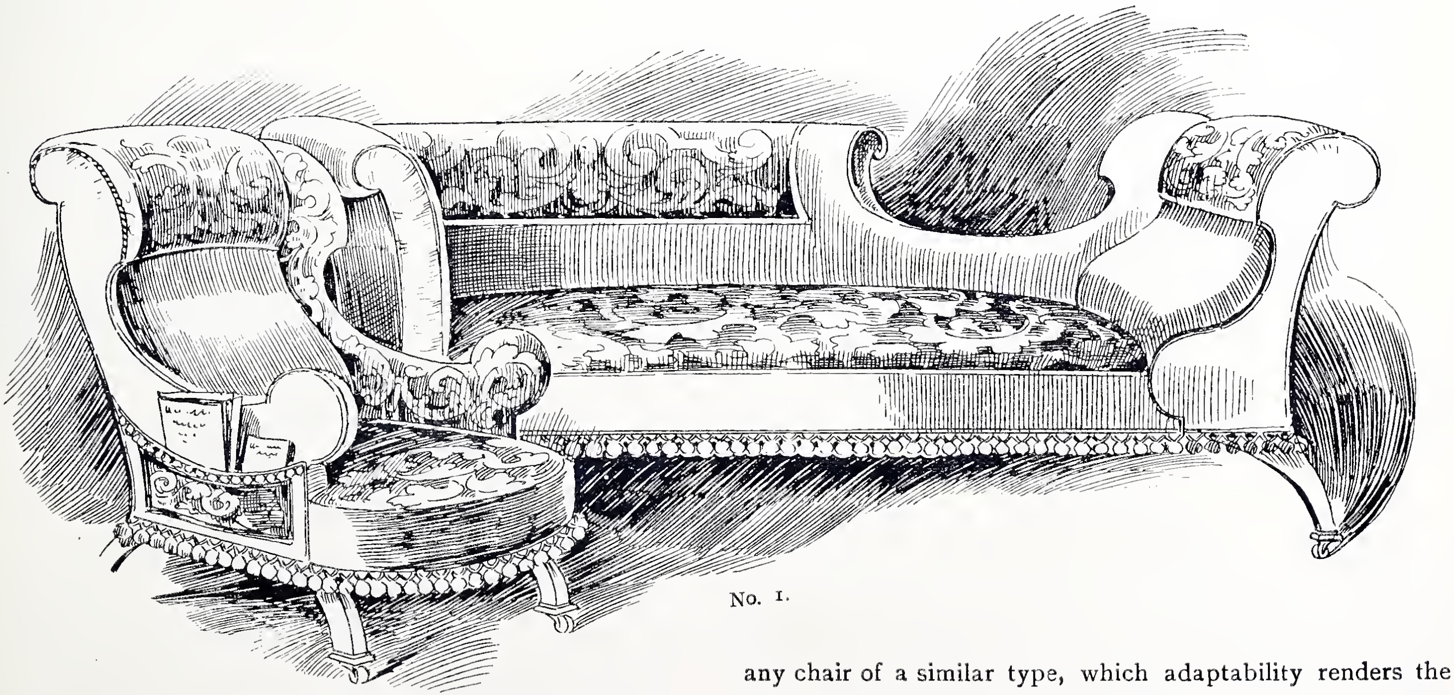
AMONG OUR UPHOLSTERERS

By Henry Pringuer.

UPHOLSTERY FOR THE CLUB AND DRAWING-ROOM.

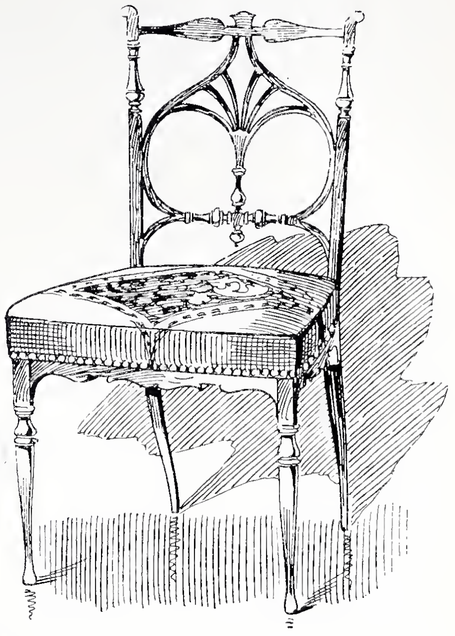


THE original designs which figure on this and the following page are presented with the hope that they may assist those of our readers associated with the upholstery section of our trade to answer the constant demand for something fresh. The requirements of the private drawing-room, and the fashionable club, are here taken into consideration; and, as in both places the very acme of comfort is deemed desirable, the upholsterer may look upon them as his most profitable field for operations.



No. 1.

The chair frame which accompanies the initial letter may be described as a modern interpretation of Chippendale characteristics, which are revealed in the interlacing character of the woodwork. As this class of chair is now experiencing a run of popularity, this suggestion if carried out may lead to the entry of a few items in the order-book. The articles constituting group No. 1 belong to the divan class of upholstery, generally associated with the club smoking-room, study, and library.



No. 2.

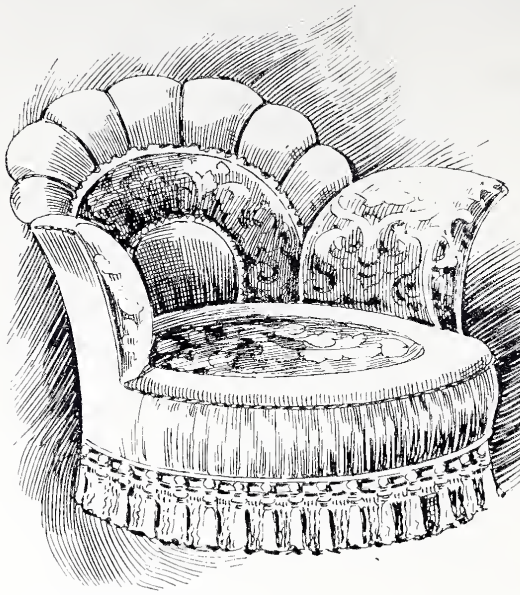
The easy chair, in addition to possessing the essential characteristics of restful luxuriance, embraces an eminently useful and somewhat fresh feature. This takes the form of a stuffed pocket, attached to the side of the arm, which affords handy accommodation for the temporary disposition of daily papers, pamphlets, and current periodicals. A contrivance of this handy character would undoubtedly be appreciated in clubs, hotels, and the waiting-rooms of professional gentlemen. In the interests of cleanliness, the lining of the pocket might be loose, in order to permit of its being turned inside out for the purpose of dislodging any accumulation of dust which might be there. The suggestion is altogether simple, but we do not remember having seen it so applied up to the present. It can, of course, be carried out in connection with any chair of a similar type, which adaptability renders the idea all the more serviceable and profitable as an inexpensive novelty.

The combination lounge at the background of the group is comfortable and inviting in appearance, and would on trial justify its first impressions. The conditions essential to the comfortable disposition of the human body are well considered, provision being made for both sitting and reclining.

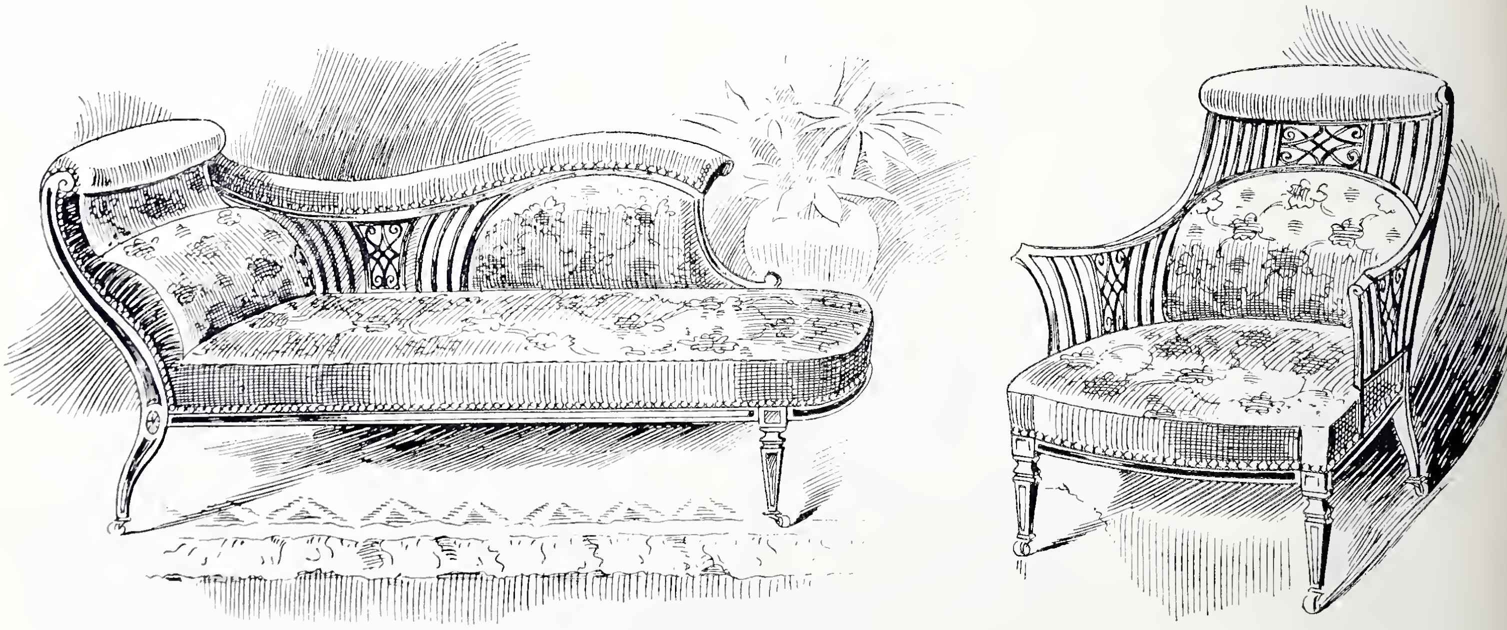
The section of the back which is cut or shaped out would be found to possess advantages as a comfortable situation for the right arm, the height having been so planned to further that object.

A fresh and attractive small chair is suggested in design No. 2, and one which would accord well with the present-day drawing-room furniture. The formation of the back has been conceived with a view to get away from ordinary lines, and as for production, would come out equally well whether made in hardwood, enamel, or stained green.

Chair No. 3 presents an opportunity for the fabrication of an effective piece of upholstery for a lady's boudoir or sitting-room. In this case, the effect obtained would depend upon the choice of textiles employed for the covering, which should be selected with a view to the harmonious blending of colour. This matter may, however, well be left to the discretion of our upholstering readers.


No. 3.

In group No. 4 are some light and fanciful ideas for drawing-room couch and chair frames, designed in accordance with the prevailing demand for patterns of a curvilineal nature. The couch presents a novel distribution of the woodwork and upholstery, which is rather a departure from designs commonly in vogue. Extreme simplicity has been observed in the ornamentation of the framework, which consists merely of plain shaped rails and simple cut-through work.


No. 4.

In studying the comparative anatomy, so to speak, of English and French stuffover goods, one almost invariably notices that while in the former the proportions and lines of the articles are carefully planned to afford the necessary comfort, with our Continental brethren a redundance of puffiness is made to accomplish that point. It is true that, for a time, the extravagant examples of furnishing upholstery which found a place in the last Paris Exhibition elicited great admiration—specially from the fair sex—and created a certain demand for goods of a similar type; but that demand was short-lived, and we have, it is to be hoped, settled down again to a reign of good taste and consistency. A walk through the showrooms of our chair manufacturers reveals forms in which good shapes are relied upon for comfort, and high-class — not necessarily expensive — textiles for effect; and all who are anxious for the reputation of our craft will, we are sure, echo the wish: "May it long continue to be so."

Considering the merit of much of the stuffover work now finding its way into the market, it seems a pity that goods belonging to that class are so comparatively evanescent. While a sturdy chair of the Chippendale type, with, perhaps, a pad here and there, will last for centuries, those composed principally of horse-hair and fabrics cannot, in the very nature of things, sustain the wear and tear of a very long period; and thus it is that the chair maker's work in this direction is accompanied with the regret that, at the best, it cannot last very long. However, there are two sides to every shield; and while, on the one hand, the brief existence of such articles is unsatisfactory from an artistic point of view, it is good for trade; and, unfortunately, "bread-and-butter" principles must be accorded the first place in most matters nowadays.

Decorations of To-day.

A PALATIAL RESTAURANT.

SOME time ago, when dining in the Krasnapolsky, at Amsterdam, we were so impressed with the scale on which things were done there, that on our return we were induced to visit the café-restaurant in Oxford Street which for a time bore the same name, in order to compare the two establishments. It is true that the latter place—now the Frascati Restaurant—is not on so vast a scale as its Dutch prototype, but as far as the decoration of the building is concerned—and to study that phase was the purpose of our visit—it is in no way inferior, indeed, rather the contrary, to the great building in the Warmoesstraat.

* * *

Those of our readers who, from time to time, take a stroll "up West" in the evening, to clear away the cobwebs of a day's work, will find it well worth while to spend half-an-hour in the Frascati—it is close to Oxford Circus—for there, in addition to an excellent cuisine, accompanied by charming music discoursed by a good band, they will find their surroundings well worthy of study.

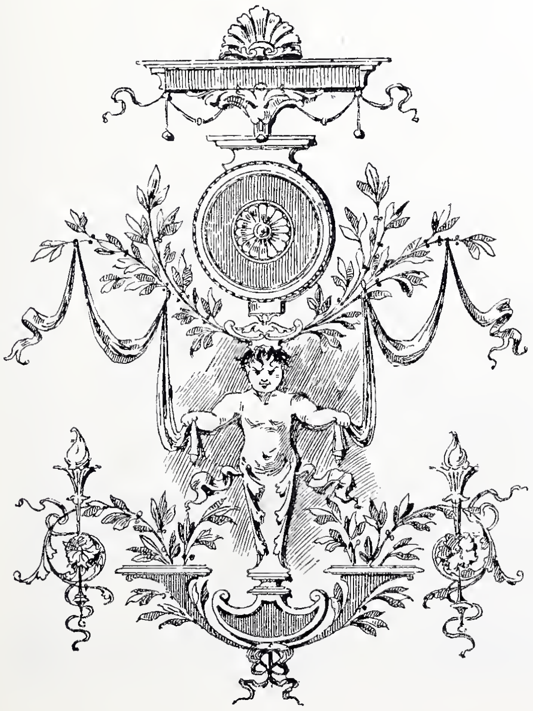


Fig. 1.

Although not certain of the fact, we should say that the interior decorations of the Frascati have been designed by a Continental hand, for they are characterised by a feeling which is not often found to so great an extent in the work of the decorators of this country. In contradistinction to many of our cafés and restaurants, which are too frequently meretricious and over-gaudy in their embellishment, the interior of the above establishment has been treated with a skill and refinement which cannot but impress those who are competent to judge of such matters.

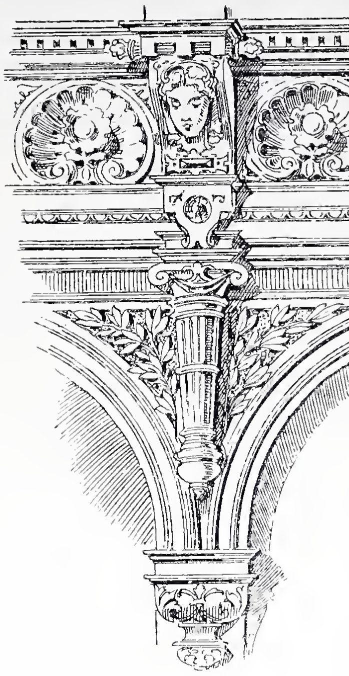


Fig. 2.

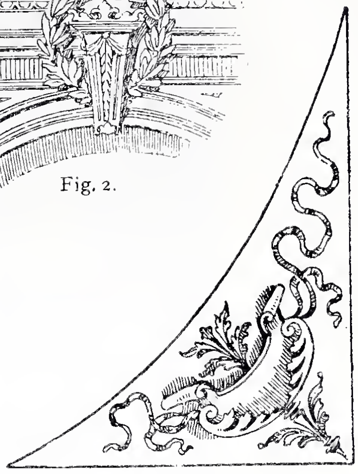


Fig. 3

* * *

As to the principal architectural plans and features of the place, we shall not enlarge to any extent, as it is to the minor decorative details that these fragmentary notes will be confined. The style adopted is a free treatment of the Renaissance, really French in character, and in most cases the scheme of colouring is monochromatic, confined to a clever combination of

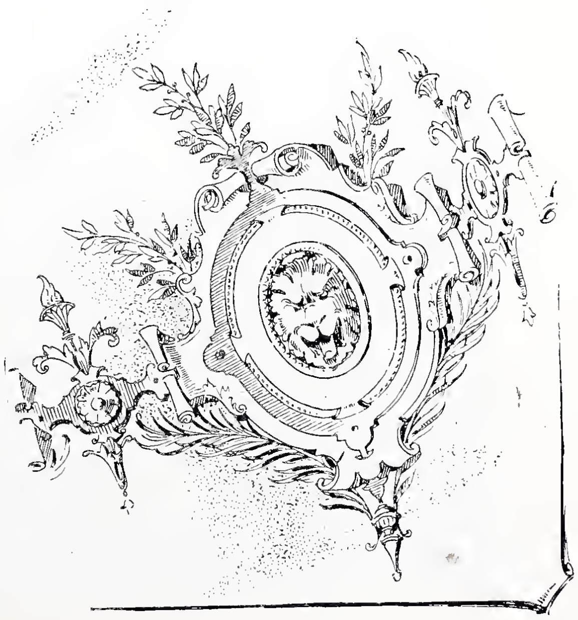
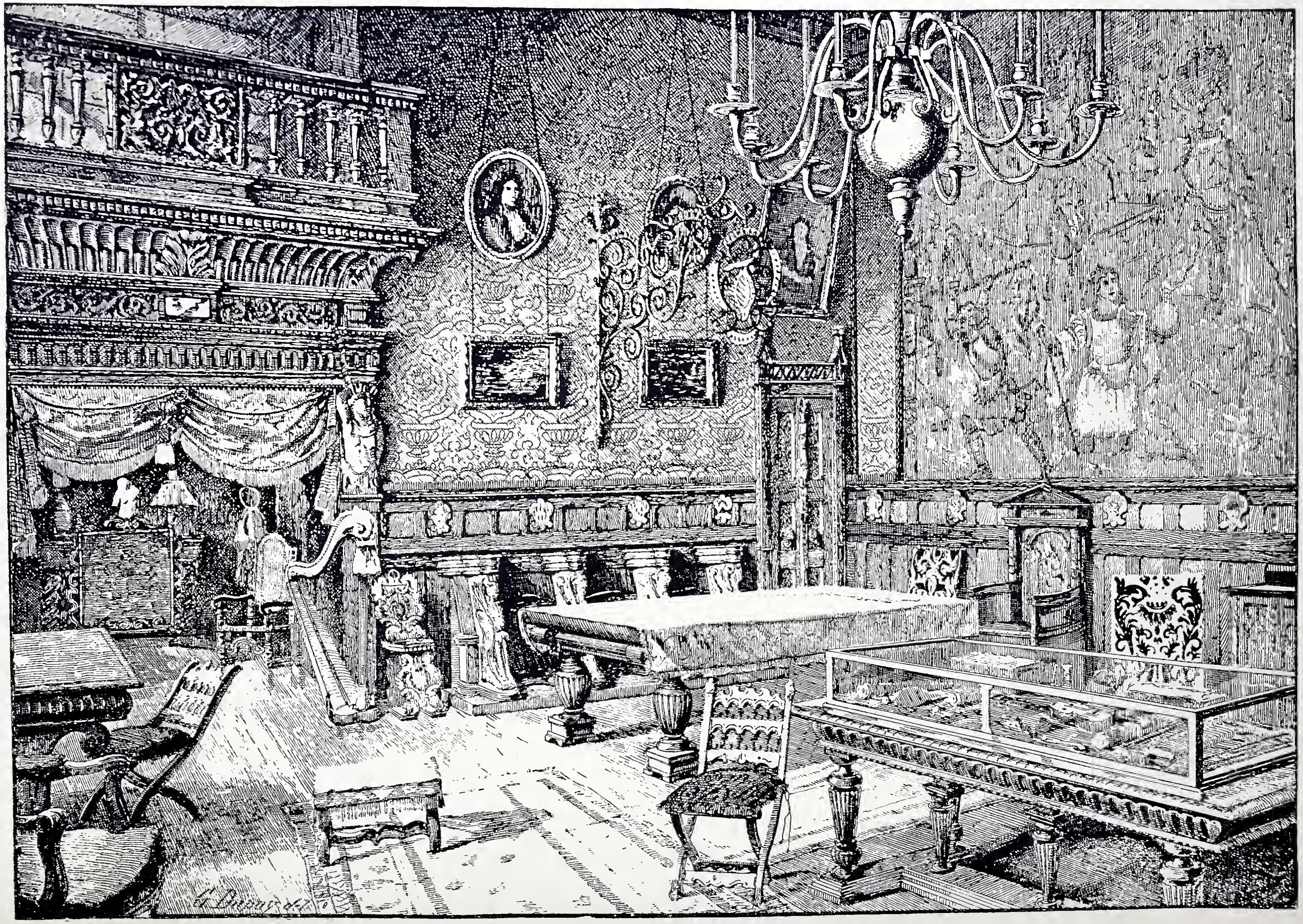
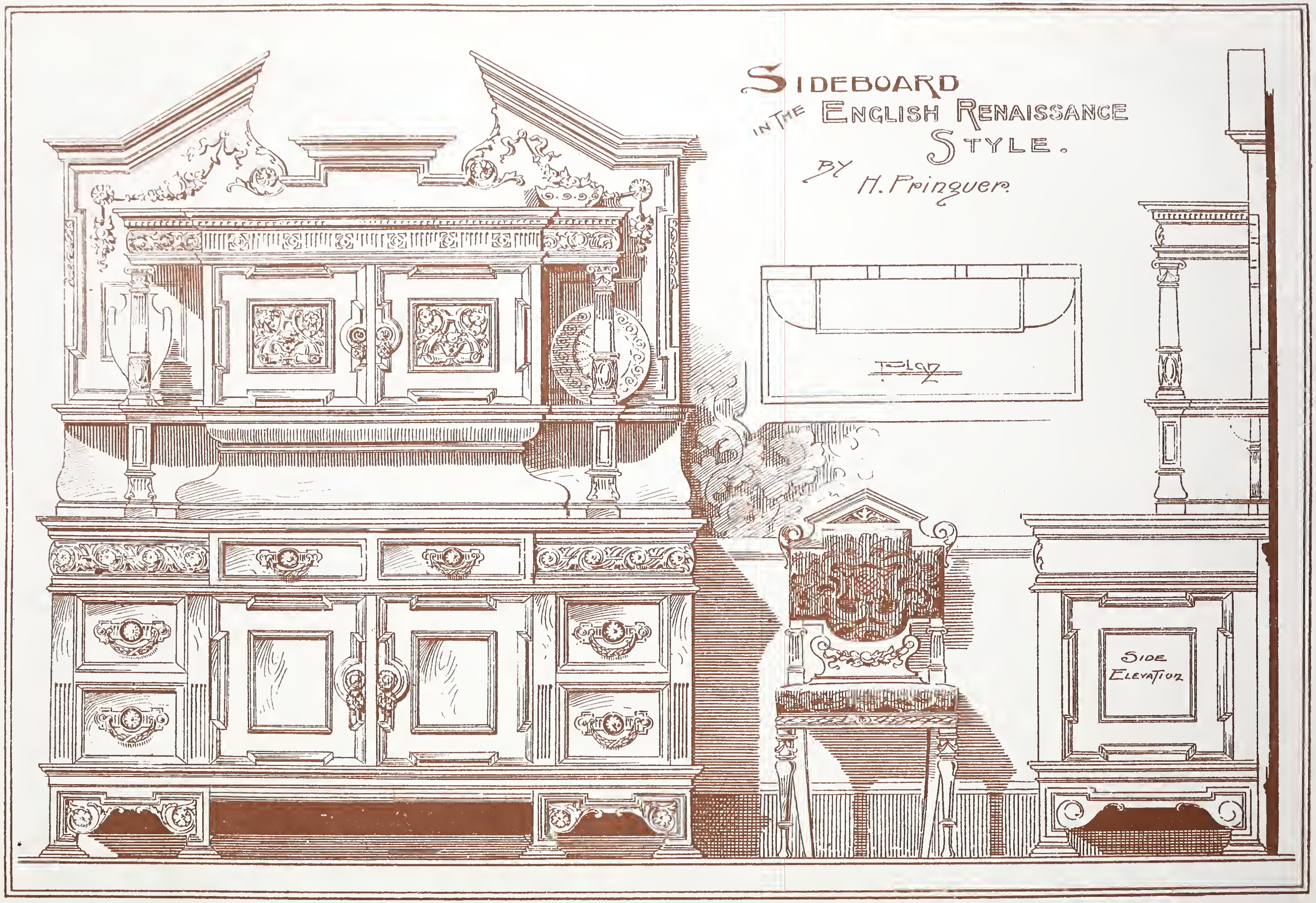


Fig. 4.



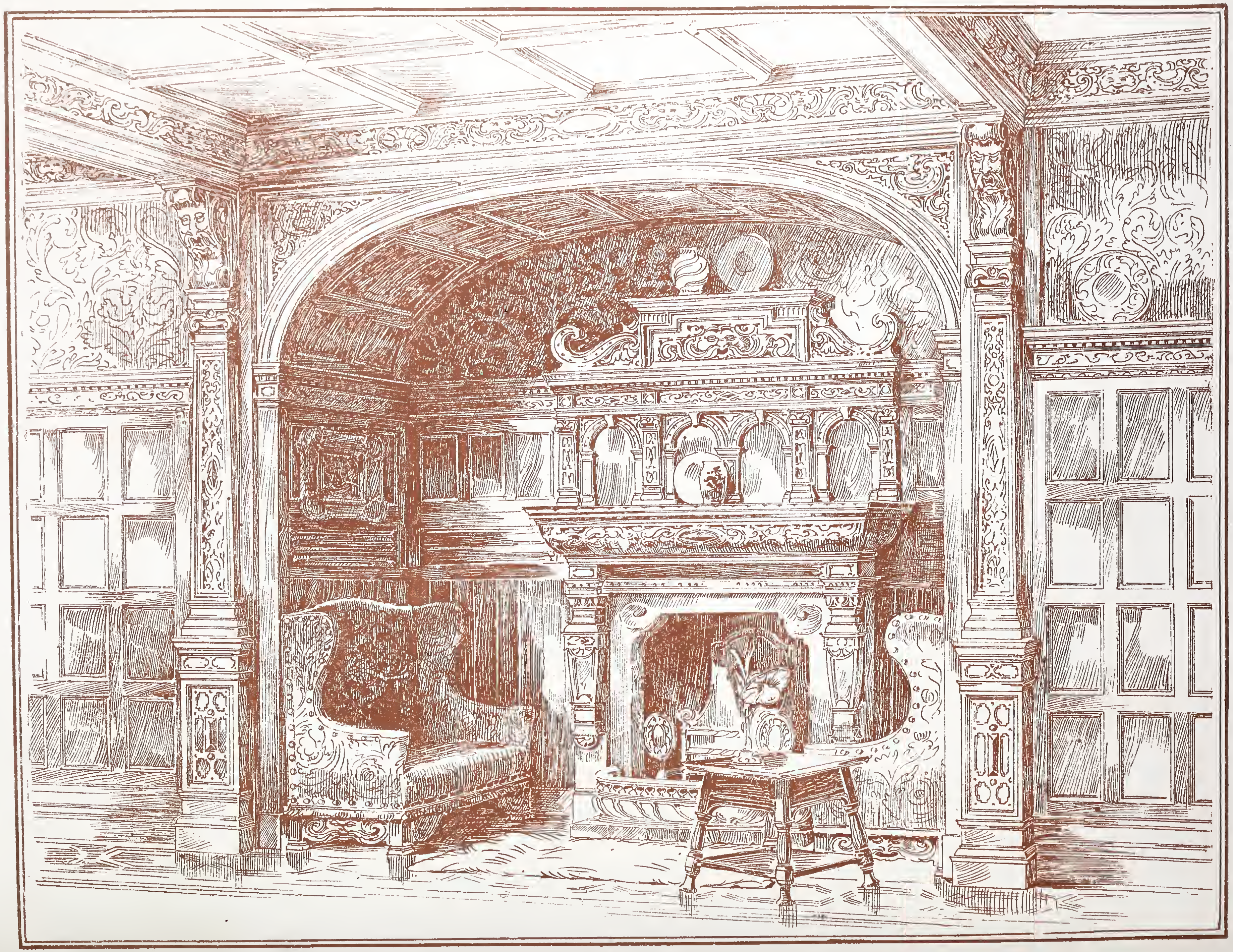
ROOM IN THE MANSION OF M. DAGUERRIENNE, PARIS. Drawn by M. G. Dupuy.



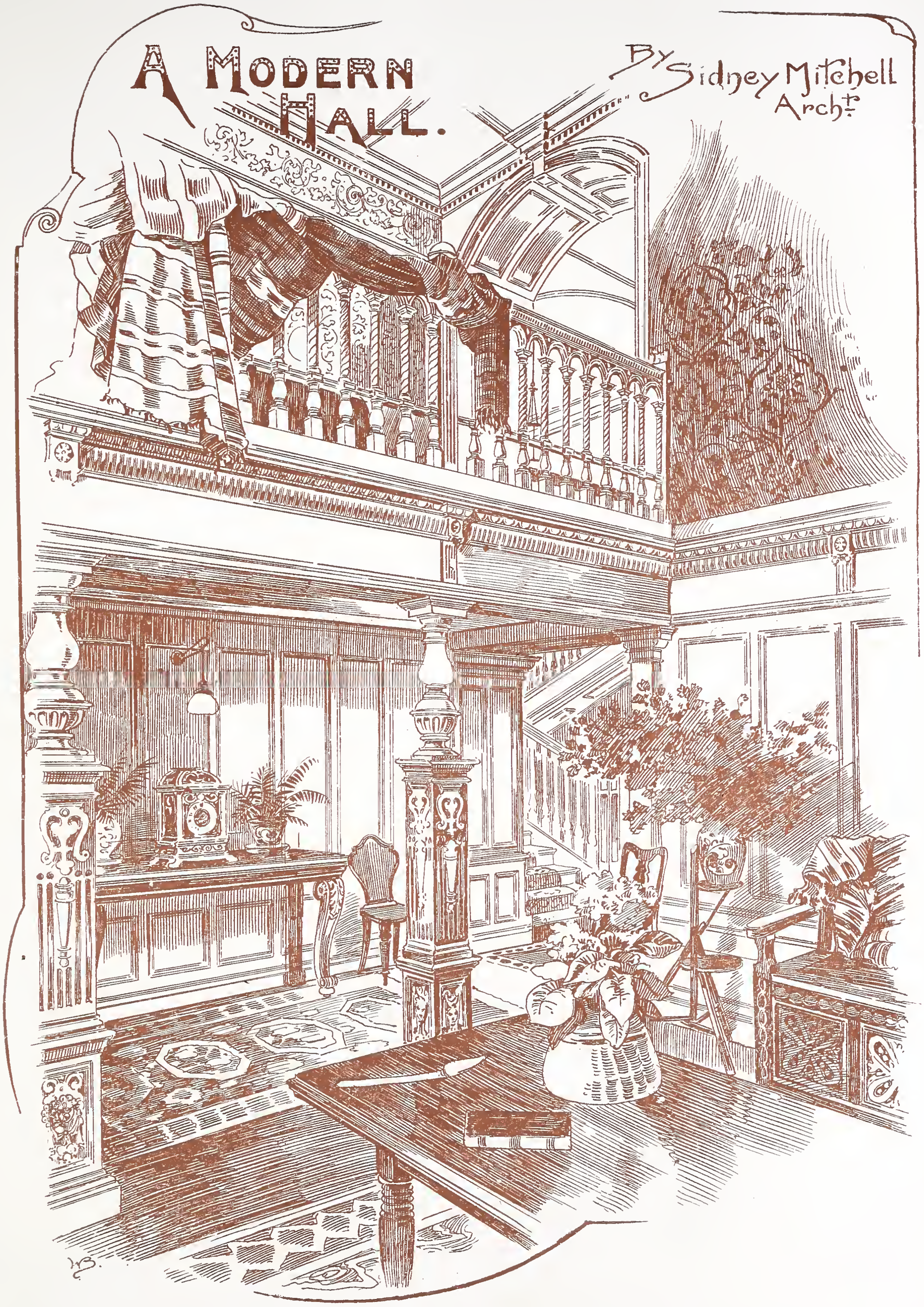
SIDEBOARD IN THE ENGLISH RENAISSANCE STYLE.

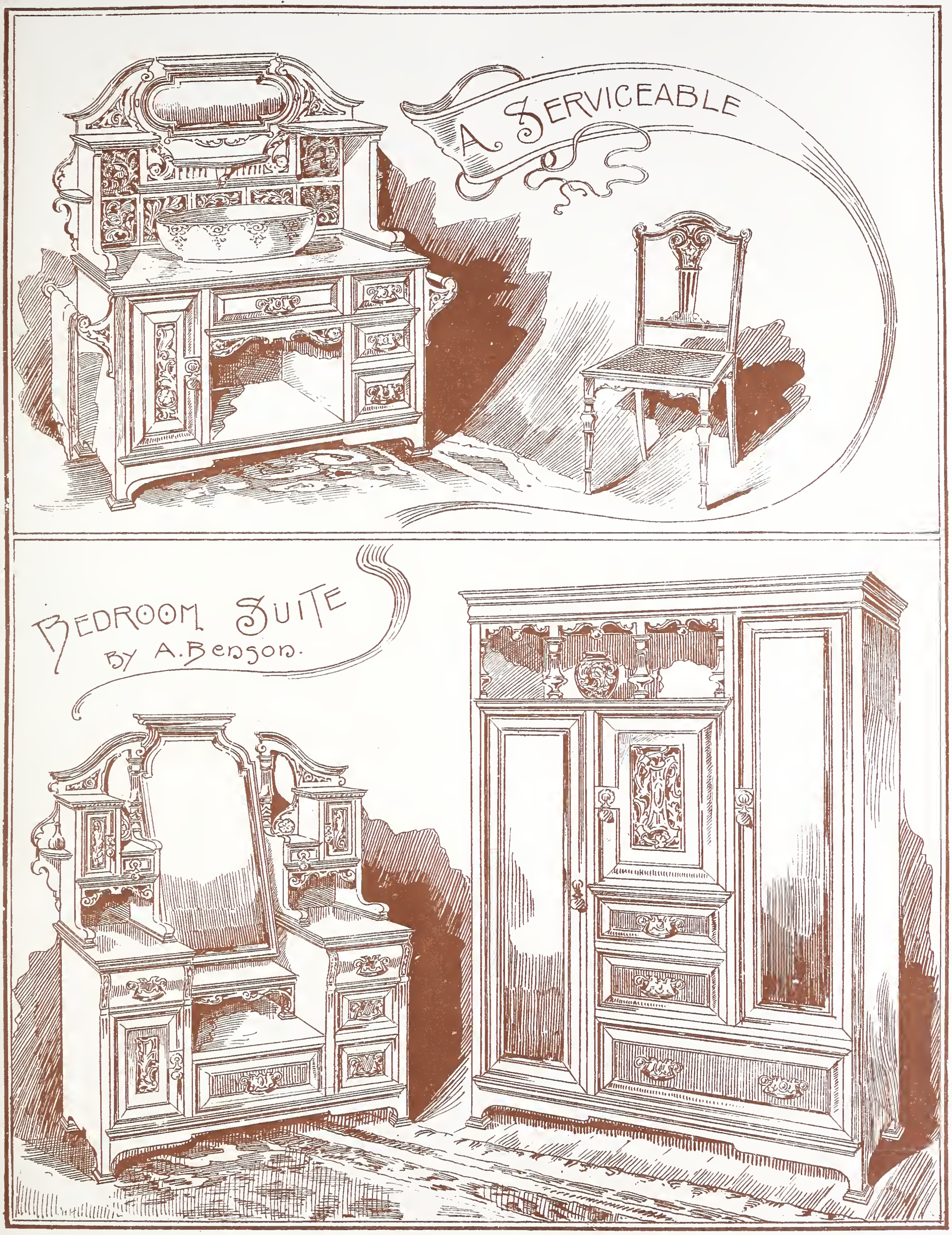
BY H. Pringuer.

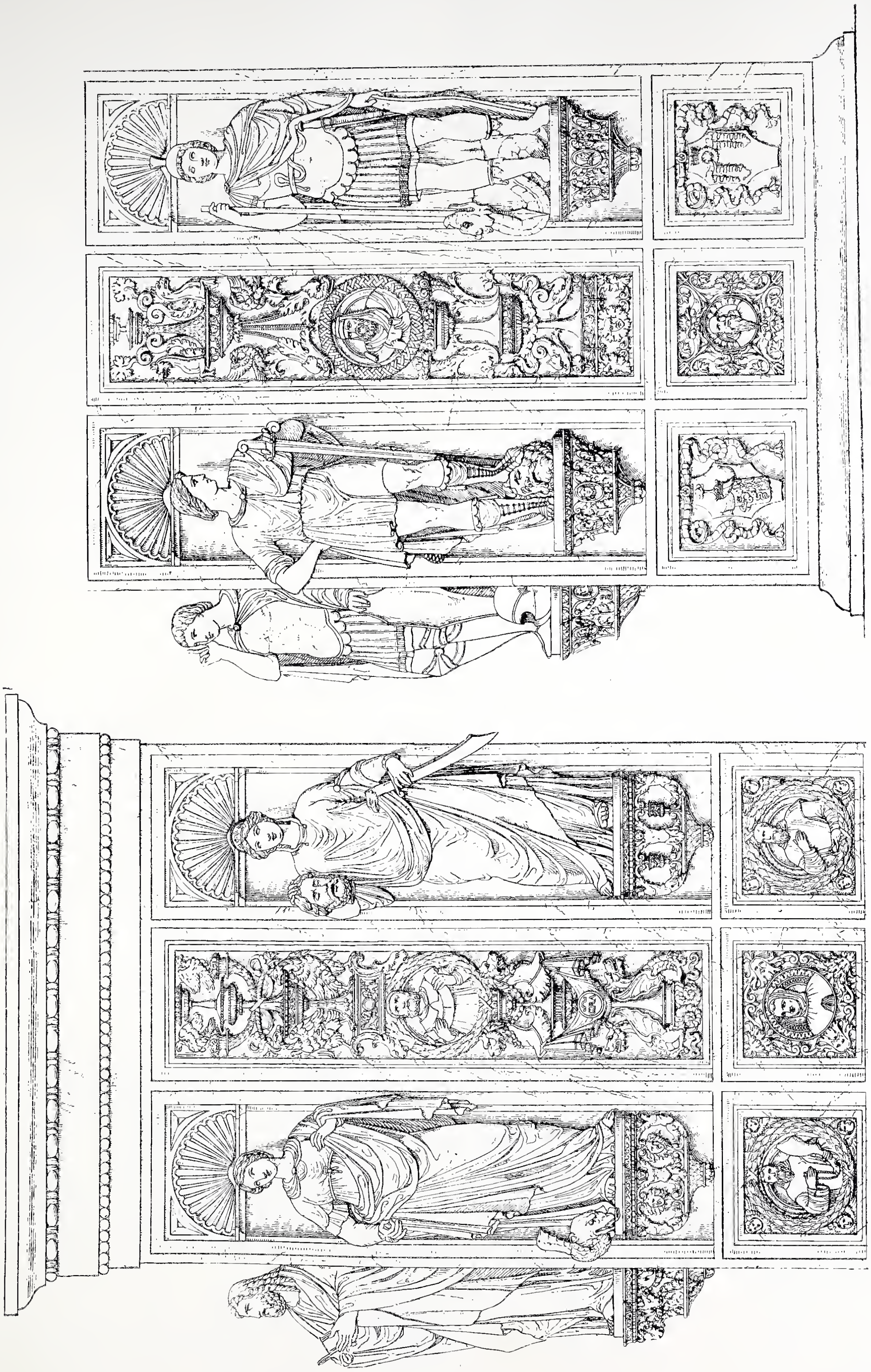
Plan
Side Elevation



A Recessed Fireplace for the Dining-Room.


A MODERN HALL.
By Sidney Mitchell Archt.
W.B.


A Serviceable
Bedroom Suite
By A. Benson.



CLASSICAL DETAILS FOR OUR CARVERS.

several tones of a single colour. Round the building, beneath a balcony, ranges a series of arches, which are decorated in the manner roughly indicated in Fig. 5. The design is so rich in detail and carried out with such judgment that its frequent repetition is not by any means objectionable, and does not become at all monotonous.

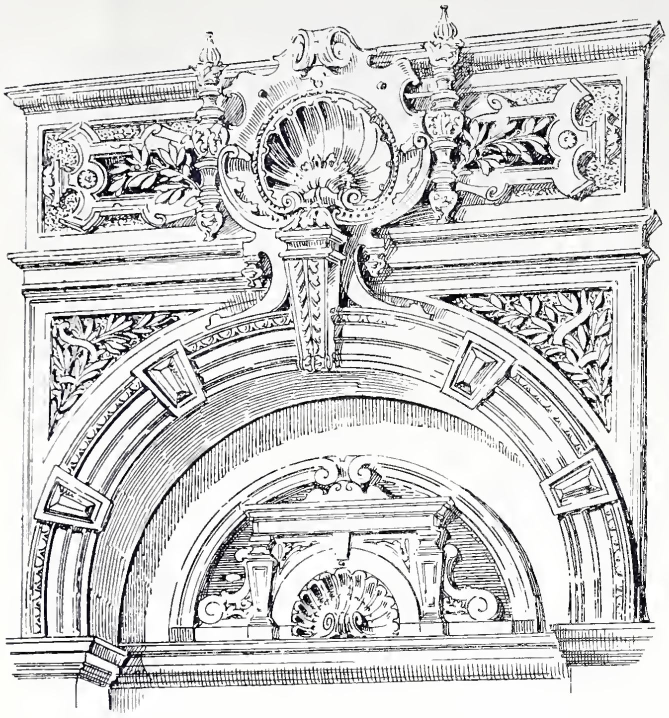


Fig 5.

* * *

The balcony itself is supported by pillars and arches, at the lower extremities of which latter, on the corner, are graceful corbels, one of which is shown in Fig. 8. The design, proportions, and delicate decoration of these well merit a place in our columns, as they are both pleasing and suggestive. Most of the decoration is in applied plaster, much after the manner of pâte-sur-pâte, and is so light and delicate in treatment that pen-and-ink sketches cannot do justice to it. Such, for example, are Figs. 1, 3, 4, 6, and 7. It is not necessary for us to enter into any description of them. Their good qualities are evident and speak for themselves. Of course, it goes without saying that much of the beauty of effect is due to the colouring, but even apart from that, some of these would come out remarkably well in wood. At all events, they possess a vigour and a freshness which will, we feel certain, ensure them a welcome for the portfolios of the carver and designer.

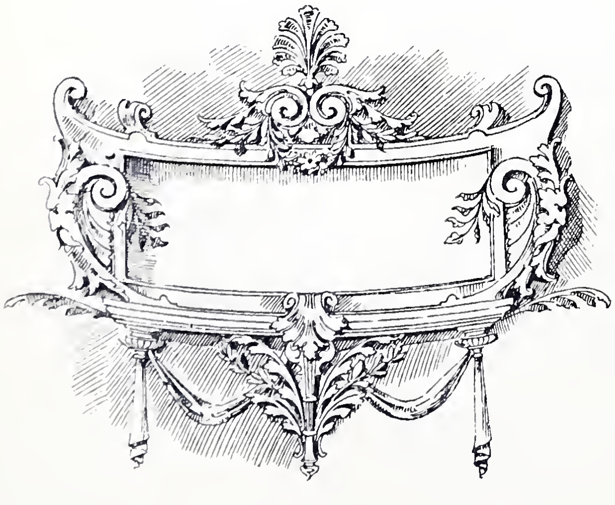


Fig. 7.

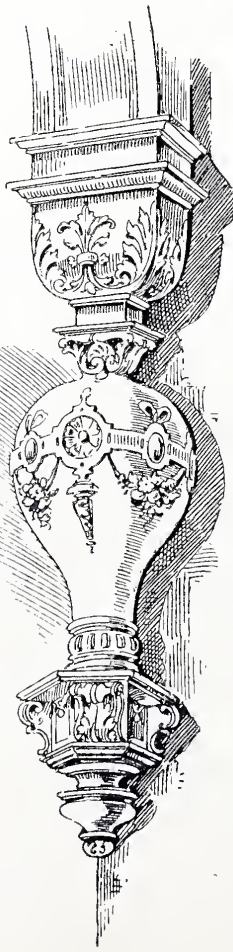


Fig. 8.

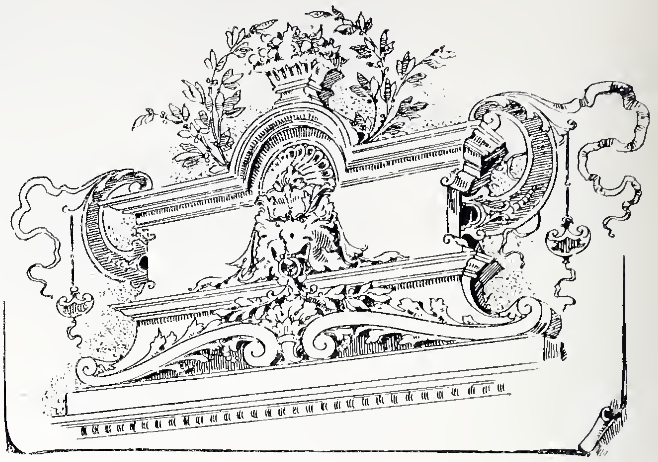


Fig. 6

* * *

These examples, if they do nothing else, go to show the vitality there is in the Renaissance, for, though based on the principles of a fifteenth-century style, they are altogether fresh and sprightly. Happily, public favour is turning away from the *debased* French styles; but that should not tend to induce the carver to relinquish the study of French work altogether, for the phase of the Renaissance which developed on the other side of the Channel is one of the most charming and skilful the world has seen. It is true that these sketches are from modern work, but they are, nevertheless, imbued with the spirit of the "François Premier," and there are few styles which offer a richer field of research to those to whose interests this section of our journal is devoted. Indeed, it is safe to say that carvers have reaped more benefit from the Renaissance in its various forms than from any other mode; and, therefore, it behoves them to repay the obligation by continuing to improve their knowledge of its principles, and their interpretation of them.

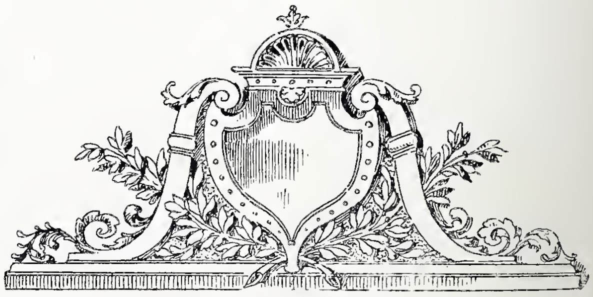


Fig. 9.

CHATS WITH OUR CARVERS

BELLOWS, PAST AND PRESENT.

A Bellows Mender after François Boucher

THERE may not, on first consideration, appear to be anything very inviting in the history of an article so comparatively unimportant as the bellows; but, nevertheless, it is a subject which closely concerns the carver, and is, moreover, one which is not by any means devoid of interest. Of the extreme antiquity of the bellows in its numerous forms there can be no doubt, for it stands to reason that from the very first occasion when fire became the servant of man, some method of fanning the flame must obviously have been necessary. In the earliest times the mouth was employed to enliven the embers, and from the simple operation of blowing upon the smouldering fire has grown, through many and varied developments, the method which is still in use. In "King John," to the impassioned argument of the unhappy Arthur,—

> "See else yourself;
> There is no malice in this burning coal;
> The breath of Heaven hath blown his spirit out,
> And strew'd repentant ashes on his head,"—

Hubert is made to reply,

> "But with my breath I can revive it, boy."

And many more instances might be quoted to prove the generality of the practice referred to. The discomfort of blowing the fire with the mouth, pure and simple, however, and the danger of the face being burned by its intensity, led to the employment of a sort of wooden mouthpiece, or tube, which permitted the operator to perform his task from a safer distance, and, moreover, served to concentrate the breath expended, and thus rendered the performance more effectual. The employment of this method, the period of whose first introduction is very uncertain, was, at all events, general through the greater part of the Middle Ages, and it was not long ere the simple and purely utilitarian tube became subject to decorative influences. When reading descriptions of the furnishings of the residences of the mediæval royalty and nobility, one frequently meets with references to the articles under consideration, and those described in the old inventories of France are specially interesting. Details are given of these tubes, or soufflets as they were styled, as being "enamelled in gold," "silver, enamelled with *fleur de lys*," and ornamented in many other costly styles; and adverting to the times of King John, there is record of sixteen deniers having been paid for a soufflet supplied for the palace of that sovereign. Rabelais, that prince of literary caricaturists, in his records of Pantagruel, impresses upon travellers the advisability of carrying soufflets in their belts, and other references to that article prove the attention it received as a factor in domestic economy.

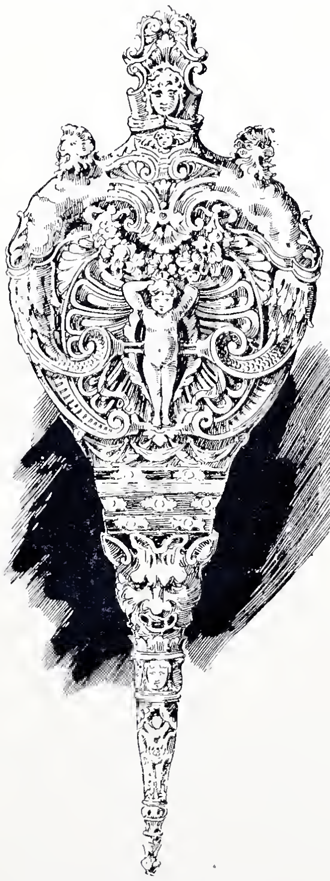


Fig. 1.—Bellows in Carved Wood, XVI. Century.

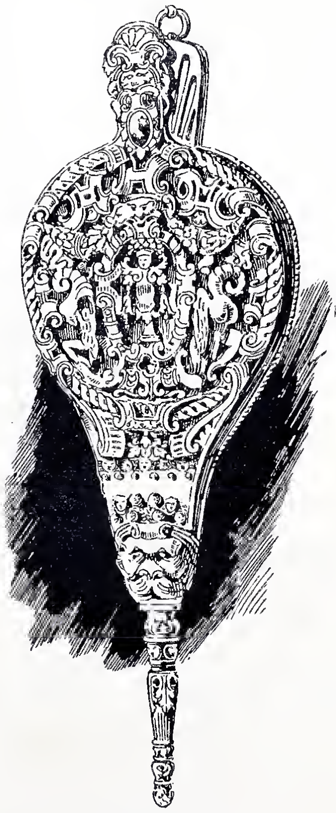


Fig. 2.—Bellows in Carved Wood, XVI. Century.

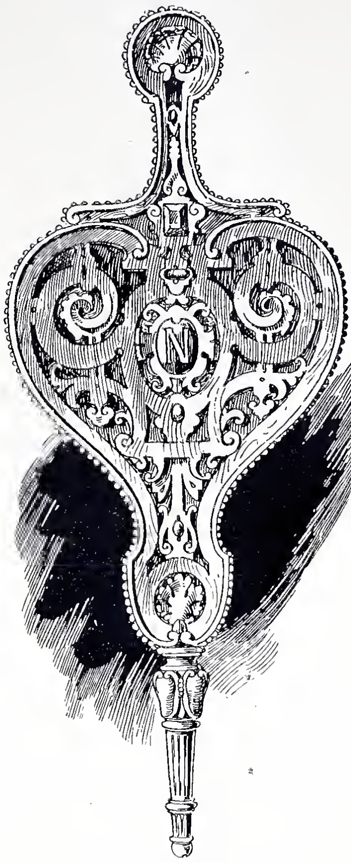


Fig. 3.—Bellows, from Fontainebleau, bearing the Initials of Napoleon III.

As time advanced, various devices were contrived to supplement the simple tube. In 1448, a certain Jacobo de Becutis, servant of Monsieur Bianchardin, received six florins for a mechanical bronze head, so constructed as to blow the fire; and even previous to that time, bellows working upon an accordion principle had commenced to make an appearance.

It is not known at what date the modern form commenced to take shape, but, roughly speaking, it may be said to have appeared early in the sixteenth century.

Italian carvers devoted considerable attention to the treatment of the bellows, and produced many remarkably clever designs and much excellent workmanship in its embellishment, and the artists of other countries also have turned their attention in the same direction. It is interesting to note the frequency with which bellows are chosen as subjects for carving, and decoration by other means, by the pupils of the numerous organisations now extant for the diffusion of art knowledge and giving instruction in the various handicrafts. Doubtless, this may be accounted for by fact that they rank among the least cumbersome of articles of household furniture, and may be attempted by those whose skill may be limited.

Although a certain amount of freedom is allowed in designing the shape of a pair of bellows, the construction and uses of the article keep the designer within somewhat narrow limits. Notwithstanding this, there have, in the past, been artists who have produced veritable masterpieces in this direction, and we have inserted herewith sketches of one or two whose lines are worthy of being perpetuated. Three of these date from the sixteenth century, one from the seventeenth, one from the eighteenth, and the remaining one, from the palace at Fontainebleau, bears the initials of Napoleon the Third.

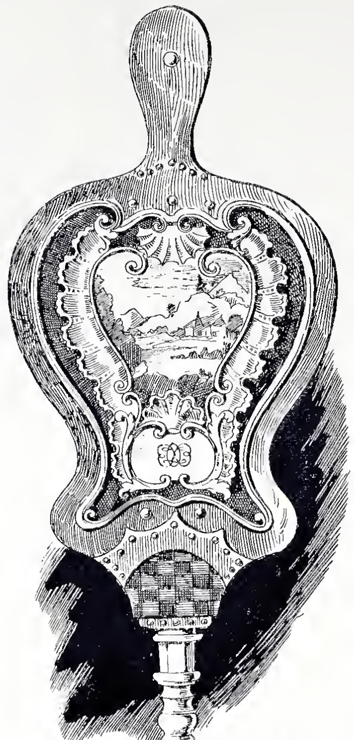


Fig. 4.
Bellows from Musée Cluny,
XVIII. Century.

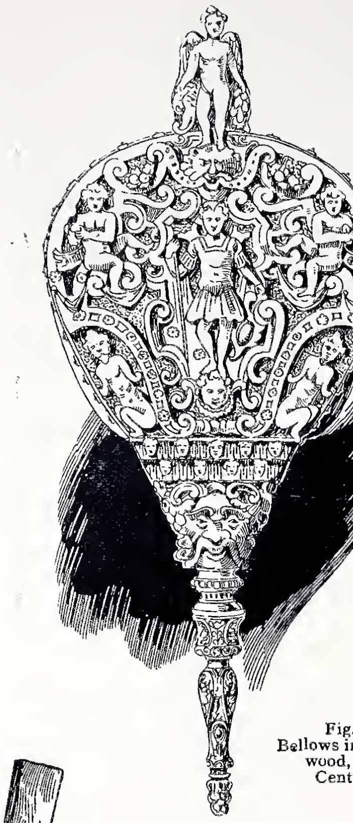


Fig. 5.
Bellows in carved wood, XVI. Century.

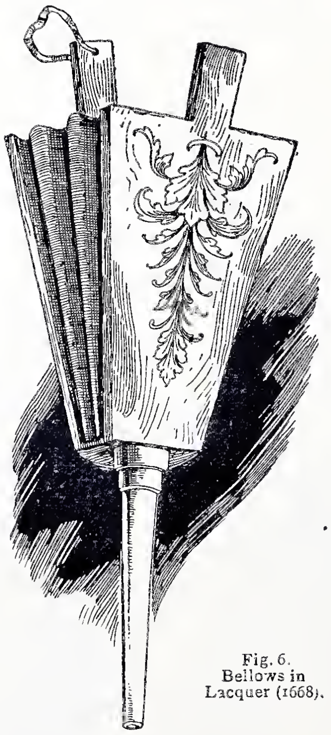


Fig. 6.
Bellows in Lacquer (1668).

The carver of to-day, who labours under the unfortunate necessity of rushing things through at a price, will study with interest some of these bellows, wherein the human figure is introduced with freedom, surrounded by a profusion of the most elaborate details Fig. 4 is a design of somewhat unusual character, and differs considerably from the others illustrated. In this case a plaque of faïence is introduced, and the combination of this richly coloured pottery with choice woods has an effect which is extremely fine. At all events, as the bellows now find a place in most well-appointed dining-rooms and drawing-rooms, we felt that the carver would not find these sketches of a few old examples unwelcome, and it is to be hoped that, in addition to the historical interest attached to them, their consideration may prove commercially advantageous.

What with the steadily increasing employment of gas stoves, and the rapid developments of the utilisation of electricity, some may remark that in future times people will look upon a pair of bellows as a rare curiosity, and consider them only as a relic of early primitiveness. It is not, however, likely that, whatever strides may be made in the utilisation of gas and electricity, the coal fire will ever be abolished, for it possesses a charm to which no rival can lay claim. Hot-water pipes, asbestos stoves, oil stoves, and other devices are all very well in their way, and, doubtless, most necessary under certain conditions; but, after all, there's nothing like taking one's ease on a cheerless winter's night before a good old-fashioned fire. There is even a glamour of poetry about it. How would those charming descriptions of Washington Irving's, of the family gathering round the roaring Yule log in Bracebridge Hall, read, if, instead of "Yule log," "asbestos stove" or "So-and-So's patent warming apparatus" were substituted? The very suggestion seems irreverent. We may take it, then, that so long as human nature craves for comfort—and that craving is not likely to be subdued in this world—the humble bellows will be in demand; there need be no fear that that article, at all events, will go out of fashion. It is an exemplification of the oft-quoted innate propensity in mankind to decorate, that the simple tube, or soufflet, should develop into such a *chef d'œuvre* as Fig. 1. The design in that case, and execution too, are worthy of any situation, and it only shows how true artists have done their best to produce work worthy of their name and reputation without having regard to the size or importance of the article to be embellished. Fig. 2 is rather more crude in execution, but is, nevertheless, full of spirit and skilful work. Fig. 3, though so comparatively simple in conception, is interesting on account of the initials it bears and the place from whence it comes.

We have reproduced Fig. 6 rather because of the divergence which it shows from the others, than by reason of any special merit in design it may possess. With modern revivals of stamped leather, the introduction of metal marquetry, poker work, and other methods of ornamentation, there is no reason why the nineteenth-century descendant of the merchant reproduced from Boucher's drawing in our initial should not have something rarely attractive in this direction to offer to his customers, especially in these days when there is so great a demand for artistic knick-knacks. If people insist on storing their houses with knick-knacks, it is a matter of commercial expediency for the cabinet maker to get the order for as many of them as possible, for if he does not do so buyers will go to other people for them. It does not do to ignore the day of "small things,"—if we may so twist the meaning of that phrase—for they are oftentimes profitable, and help to swell the amount of a year's returns.

Trade Festivities.

Messrs. MORRISON & AUSTIN'S ANNUAL DINNER.

THE employés of this firm gave their annual dinner at the Holborn Restaurant on Saturday last, the 28th inst. Mr. E. W. Austin occupied the chair, and was supported by Mr. Morrison, jun., Mr. E. Austin, Mr. G. E. Knight, Mr. R. E. C. Wetherell, and Mr. J. Pierson (Evans & Pierson). The usual loyal toasts were duly honoured and a capital programme was carried out, Messrs. Loveland, Mason, Callow, Scotti, and Wickham sustaining the vocal portion of the proceedings with marked ability. Recitations were given by Messrs. Athill and Farley, and Mr. E. Hart displayed his skill on the banjo. Mr. Alfred Marriott presided at the piano. The toast "The Firm" was proposed by Mr. Julius Benn, who in the course of his remarks referred to the rapid development of the business, and expressed his pleasure at seeing so many faces present among the employés whom they had all known in connection with the firm for years. He also referred in terms of regret to the absence of Mr. Morrison through prolonged illness, and expressed a hope that he would soon again be able to take his place among them. Mr. Austin, in response, spoke of the pleasure it gave him in being present at such a successful gathering, and complimented the committee upon the result of their efforts. Referring to Board of Trade returns, he gave an interesting *resumé* of the fluctuations of trade generally, and, comparing statistics, anticipated a revival from the dulness which for some time past had been experienced throughout the country. Mr. Austin indulged in some reminiscences of the early history of the firm, its first shipping order, and so on, and concluded an interesting speech by kindly references to the illness of his partner, and by joining in the wish that he might soon be restored to his usual health and strength. The toast "The Visitors" was proposed by Mr. Morrison, jun., who made the guests feel quite at home by his cordial words of welcome. It would, he said, give him great pleasure to convey to his father a report of the evening's proceedings. Mr. E. Austin (brother to the chairman), in the name of the visitors, expressed his thanks to the committee for affording them the opportunity of spending such a pleasant evening. He was glad to notice the satisfactory relationship which existed between the firm and the employés, and his going in and out among them for many years supported him in his observations. His leanings, as they knew, were on the side of labour, and in his public work he had endeavoured to use his influence on its behalf. Mr. W. E. Miller (Birts & Co., Woolwich) also spoke for the visitors. Mr. Wickham proposed a vote of thanks to the chairman, and testified to the pleasure they felt in seeing Mr. Austin occupy that position. The singing of "Auld Lang Syne" terminated a very pleasant evening.

Among the visitors present were Messrs. W. Angus, J. Bailey, Bean (of White & Co.), R. Benn, J. Benn, Farmiloe, Grimes (Messrs. Roper, Kilburn), Haines, J. Harpham, T. B. Hill, Hitchin (Messrs. Walker & Co., Glasgow), Harvey (Messrs. Pargeter & Harvey), Igguldon (Messrs. Wright Bros., Richmond), Ide, W. F. Knight, G. E. Knight, G. Loveland, Levy, Lamigeon, Leach, C. F. Marriner, Murton, H. T. Mason, Markt, J. Patten, Piper, Peters (Warner & Son), Rousham, Sahl, C. Teague, Tomkins, Wymark, Jas. Williams, and Chas. Williams. The following gentlemen formed the committee:—Messrs. H. J. Callow, F. W. Ellison, E. Harris, R. F. Hill, S. J. Reardon, and H. H. Wickham.

Description of Special Plates.

A RECESSED DINING-ROOM FIREPLACE.

Designed by Ralph F. Smith.

IN the fashionable mansion of to-day, the recess plays an all important part as an architectural feature. No situation offers more favourable opportunities for the achievement of decorative effect from a house decorator's point of view. The suggestion for a recessed fireplace for the dining-room appearing in connection with this description shows a dignified scheme of interior woodwork in the Elizabethan style. The various characteristics of the English Renaissance are happily introduced, and are, moreover, rendered in accordance with the latest developments of style in that direction. The location of the fireplace in a recess is a time-honoured institution, not likely soon to be abolished as far as the English domestic interior is concerned. The recent revival of the old-fashioned ingle-nook promises well for its possible longevity as a national institution. As the frequent theme of poetry and song it will ever remain dear to the heart of the patriotic Englishman.

A MODERN HALL.

The structural conditions and furnishing accessories of the hall in the fashionable private residence of to-day are designed to afford an immediate welcome to the incoming guest. This constitutes a hospitable development in the arrangement of the house which is deserving of wider recognition in the houses of the middle classes. The example we publish herewith represents a very effective application of the Flemish Renaissance style to the furnishing woodwork of a modern hall, by Mr. Sidney Mitchell, architect. The visitor really need not proceed further than the hall in order to feel at once at home. All the surroundings are suggestive of the comfort of a reception-room. The columns which support the gallery form an excellent study in domestic woodwork, as indeed do all the details indicated in the illustration. This furnishing scheme is a little more comprehensive in extent than the traditional hatstand and chairs, usually the sole, meagre, features of such a situation.

AN ENGLISH RENAISSANCE SIDEBOARD.

By H. Pringuer.

This piece of dining-room furniture is designed in accordance with the interior architectural traditions of the Charles I. period, whose chief exponents were Inigo Jones and eminent contempories. The upper part shows a well-arranged and nicely-balanced treatment of classical detail, which is characterised by a feeling of pleasing simplicity and refinement. The decorative element is sparingly introduced, the success of the design depending more especially upon a skilful rendering of the main lines than upon elaborate enrichment. The utilitarian value of the sideboard is enhanced by appointments of a comprehensive and eminently serviceable description. The drawer and cupboard accommodation is not in any way stinted or inadequate, all the various exigencies of the dining-room being amply provided for within its compass. The order of woodwork represented makes an acceptable change from some of the complicated and boxy structures which at present come within the category of sideboards.

A SERVICEABLE BEDROOM SUITE.

The bedroom suite which appears on one of our special plates under the above title embraces characteristics whose presence gives it a right to the description "serviceable." While paying all due attention to the decorative effect and fanciful fittings deemed essential in bedroom furniture to-day, the designer has principally borne in mind the practical side of the question. Toilet conveniences abound in the various articles which make up the suite. The dressing-table is designed on the old-fashioned pedestal lines, which permit of the introduction of a good-sized toilet-glass. The unusual formation of the jewel-boxes is a commendable arrangement calculated to attract the attention and custom of novelty seekers. The wardrobe possesses the dual qualification of being as useful as it is ornamental, which is more than can be said of many examples now in the market. Convenience is not sacrified at the shrine of meretricious effect. The washstand back presents a busy appearance, and shows an original and effective scheme of ornamental woodwork.

Reviews of Trade Literature.

"RAILWAY AND TIMBER TRADES MEASURER AND CALCULATOR."

MR. M. B. COTSWORTH has rendered valuable service to busy traders by the compilation of the "Railway and Timber Trades Measurer and Calculator," which we have before us. Railway rates and charges are fearfully and wonderfully puzzling to all but the most expert and experienced, and to be aided in the task of working them out is an advantage which will be appreciated by those to whom time is money.

In his preface the author states that all the tables in his book have been mathematically proved to ensure accuracy. His aim has been to deal fairly between carriers and traders (not a very easy task when the shipping, carriers, and other interests have to be considered), and generally to maintain, as far as possible, the existing customs of the trade. The thirty-five special Acts are in this book reduced to the simplest and most condensed expression of their results, and the manual will enable the trader to readily ascertain the highest rates any company can exact in any given case.

Mr. M. B. Cotsworth has had twenty years' experience of railway and canal management, and thus possesses that practical knowledge which is essential in the successful execution of so difficult a task as he has accomplished. The book is of such a size as to permit of being slipped into the breast pocket, it is well bound in leather, and is obtainable at three shillings and sixpence per copy. It is published by Messrs. McCorquodale and Co., Limited, Cardington Street, Euston Square, N.W.

TECHNICAL LITERATURE.

The craftsman of to-day cannot complain that there is any dearth of cheap technical literature. In that respect he is far more favourably situated than his brethren of days gone by, when books were scarce, and it is a duty, as well as a privilege, to make use of all the means of improvement placed within his reach. Under the title of "Hasluck's Series of Handybooks for Handicrafts," Messrs. Crosby Lockwood & Son, 7, Stationers' Hall Court, E.C., are issuing a series of shilling works which "have been written to supply information for workmen, students, and amateurs in the several handicrafts, on the actual practice of the workshop, and are intended to convey, in plain language, technical knowledge of the several crafts. In describing the processes employed, and the manipulation of material, workshop terms are used; workshop practice is fully illustrated with drawings of modern tools, appliances, and processes. The information given in this unique series of handbooks will thus be found useful, not only by the young beginner, but by the veteran whose range of experience has been narrowed under a system of divided labour; while the amateur will find himself introduced to the atmosphere and very surroundings of the workshop."

Those of our readers who are acquainted with the previous writings of Mr. Hasluck will not need telling that his advice may be depended upon, and we hope his enterprise will receive the support which it merits. The books already published are:—"The Metal Turner's Handybook," "The Wood Turner's Handybook," "The Watch Jobber's Handybook," "The Pattern Maker's Handybook," "The Mechanic's Workshop Handybook," "The Model Engineer's Handybook," "The Clock Jobber's Handybook," and "The Cabinet Worker's Handybook." "The Woodworker's Handybook" and "The Metal-worker's Handybook" are in course of preparation.

Each volume contains about 144 pages, crown octavo, and about a hundred illustrations. We have much pleasure in commending them to the notice of our readers.

Messrs. LEBUS' NEW CATALOGUE.

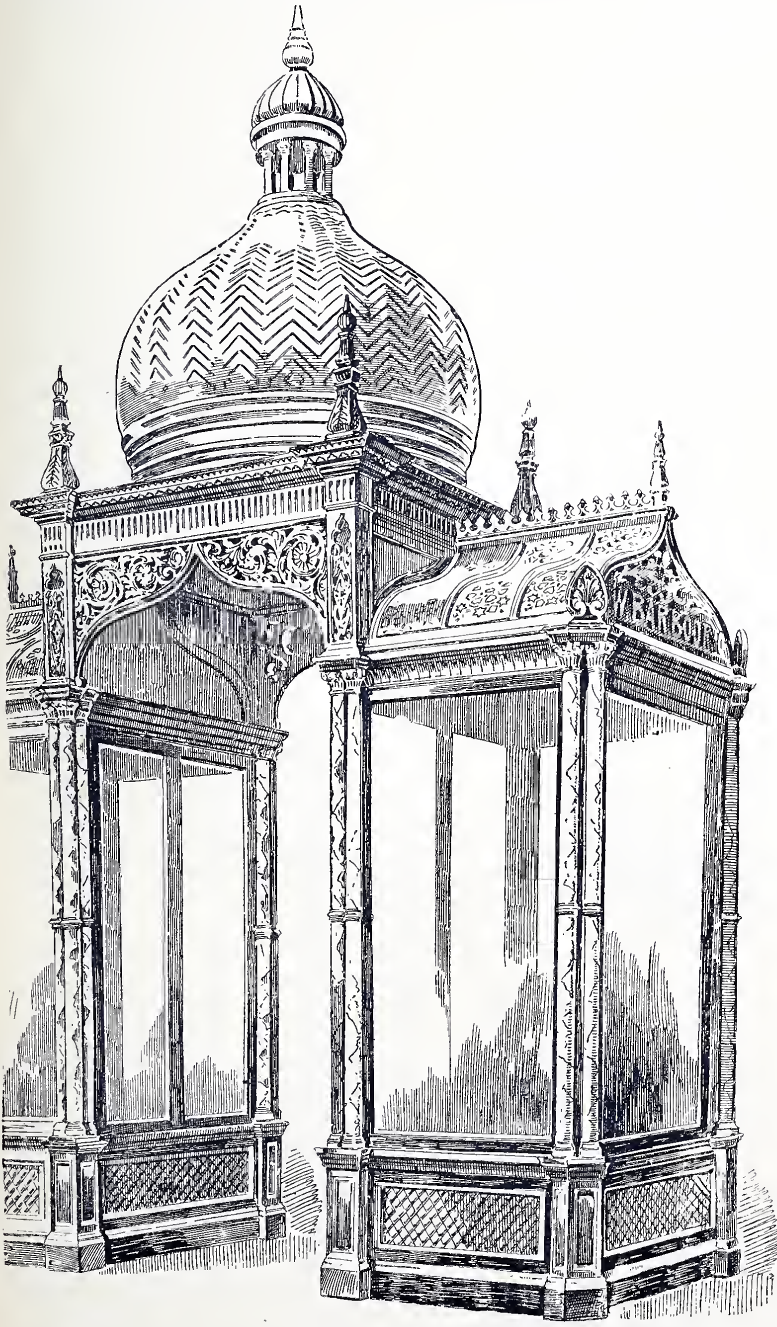
Messrs. Lebus have just issued from the press their new Catalogue of Bedroom, Library, Office, and Dining-room furniture. It is imperial quarto size, and contains an exceedingly wide range of designs, particularly of bedroom furniture. The illustrations are shown in interior and attractive form, and the book is so arranged that furnishers can insert their own prices, and use it in their showrooms to sell from. Office and library furniture is likewise well in evidence, and there is a representative display of dining-room sideboards and sundries. Messrs. Lebus have had reduced blocks made of the illustrations, so that customers can illustrate the goods in their catalogues or sheets, or in any other way they may desire. These blocks are in our care, and we shall be happy to submit proofs of same. Communications addressed to Messrs. Lebus, Tabernacle Street, will receive immediate attention.

Machinery Hall at Chicago.—The machinery department at the the World's Fair will be an interesting one to mechanics. The Egan Company, of Cincinnati, the well-known builders of woodworking machinery, state that they intend to make the finest display ever organised in that line. Some novel time and labour saving machines will be shown in practical operation. The Hon. J. H. Anderson, United States Minister of Bolivia, says in a recent letter to the Department of State, Washington, D.C., that the industry of working wood by machinery is a growing one in South America. He further remarks that the Egan Company controls over fifty per cent. of that trade, simply as the result of their enterprise in successfully placing their high-class goods before South American buyers.

Exhibition Intelligence.

AN ELABORATE SHOWCASE FOR CHICAGO.

THE showcase illustrated on this page has been designed by Mr. A. F. Brophy and made by Mr. John Whitty, cabinet maker, for Mr. Charles Husbands. The whole of the carving is in wood, including the dome, which is 8ft. 3in. in diameter and 6ft. high. The inner dome is semi-circular in elevation and is formed by sixteen ribs, moulded and filled in with fret-cut panels. The outer dome was built in courses 2in. thick, like a loo-table rim, and afterwards turned in the lathe. The case is made in sections so that it may easily be taken down and packed away in a comparatively small space for future use. The forty beautiful alabaster columns only serve an ornamental purpose, as the whole of the structure is carried on small steel girders, used as stanchions and hidden away in the framing. The total height to the top of the minaret is 28ft. The cases are 8ft. by 6ft., and the passage way between them is 6ft. by 6ft.



The inside of the cornice and dome is painted a cream colour, picked out with gold. The whole of the exterior of the case is covered with gold leaf, lacquered down to a rich colour. The insides are mahogany, French polished. The shaped roofs in each case are filled in with stained glass, arranged in geometrical patterns of amber, ruby, and blue.

FURNITURE TRADES EXHIBITION.

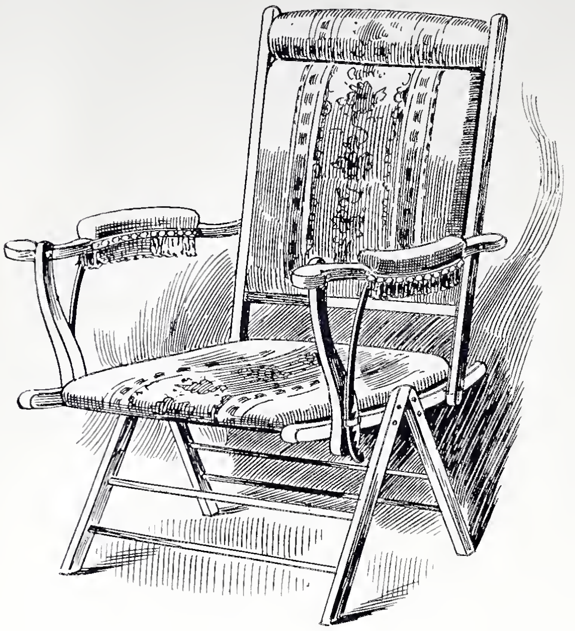
A Furniture Trades Exhibition is, we observe, announced for the second week in April, to be held at the Agricultural Hall, Islington. It is some years now since anything of this kind was attempted, and after such an interval there ought to be an opportunity to make the enterprise successful. All particulars can be had from the secretary, Mr. A. H. Botwright, 29, Tabernacle Street, Finsbury, E.C.

Round the Trade.

Messrs. JOHN A. FALLOWS & Co

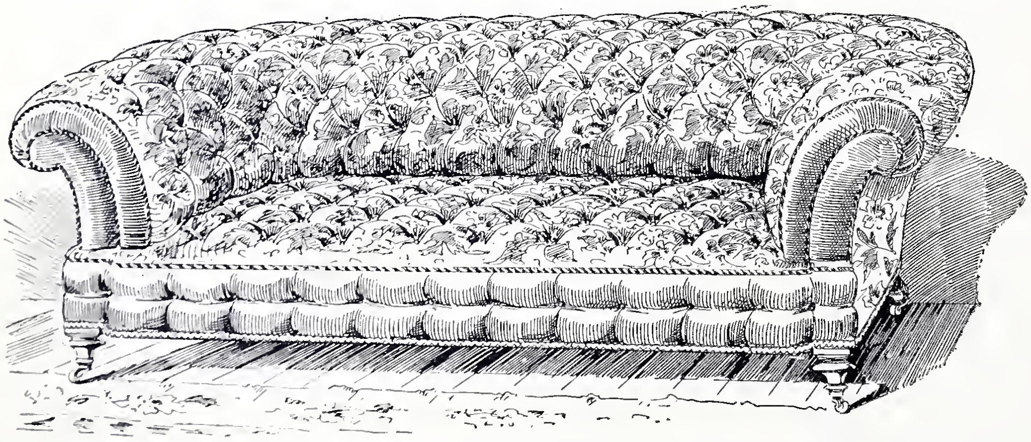
THE premises and business, 25, 27, Curtain Road, E.C., hitherto conducted by Messrs. Landenberg and Co., have recently been acquired by a new firm trading under the style and title of John A. Fallows & Co., and as many of our readers are acquainted with Mr. Fallows, they will, doubtless, be interested in learning of this his latest enterprise.

The building is in the centre of the Finsbury furnishing market, and is convenient and well-appointed. The stock of cabinet goods of every description is full of patterns of a class for which there is always a demand, and the firm are determined that their quality shall be such as will secure repeat orders. Special attention will be paid to the production of suitable lines for shipping and export, folding chairs and folding suites constituting important features. We recently examined a novelty in folding chairs, illustrated overleaf, in which is a patent contrivance for the adjustment of the back, which is remarkably ingenious, and which the manufacturers feel assured will ensure for the chairs to which it is applied a large demand. As will be seen on an examination of the illustration, there is a simple ratchet arrangement at the front of both arms which can easily be manipulated by the occupant of the chair without rising, and which is of such simplicity as to remove the fear of its getting out of order. As these chairs come out at a very low figure and can be had either in cane, for shipping, or upholstered to the taste of the buyer, they should go well. Messrs. J. A. Fallows & Co. are showing other novelties besides this, and invite inspection of their stock from all who have not already called.



Mr. CORNELIUS V. SMITH.

If any one knows how to cater for comfort, as far as chairs, settees, and, indeed, seats of every shape and form are concerned, Mr. Cornelius V. Smith does. The principles on which his business is conducted seem to be to produce forms which will give the highest degree of comfort, combined with the most decorative effect, at the lowest prices compatible with good material and excellent workmanship; and how far he is successful in so doing, a walk round his spacious and well-filled showrooms will show. The object of this notice is not to illustrate Mr. C. V. Smith's latest designs—that we shall not do, for obvious reasons—or to save the buyer the trouble of calling. On the contrary, it is to emphasise the fact that at 64, Osnaburgh Street, N.W., just now, there are new patterns which every buyer of furnishing upholstery should see, for they are just of a character to wake up trade—and, from all accounts, it wants waking up badly enough.



As to the practical aspects of this manufacturer's productions we need say nothing. Their reputation has already been won, and comment on our part would not add thereto. It must not, however, be imagined that only the highest class and most expensive goods are produced at the above address. Although the "cheap and nasty" is not to be found there, inexpensive goods, on thoroughly commercial lines, are ranged in the showrooms side by side with those at a higher figure, and buyers placing orders for the second qualities may rely as fully upon their giving satisfaction in every way.

We illustrate herewith a "Chesterfield," selected from among a number, in the manufacture of which Mr. Smith has been, and is now, busily employed. The demand for these goods has been heavy, as a result of the high quality and low price which characterise them.

In his stuffover department Mr. Smith has got together a selection of materials whose designs and colourings reveal a rare and experienced judgment in their selection. Only recently he has secured exclusively for his own use a new design in velveteen, which is one of the best we have seen and cannot but take well. Among the novelties on show a new application of the saddlebag is very fresh and pleasing. Of carved and inlaid mahogany fancy chairs the selection is as large and varied as ever, and buyers should put 64, Osnaburgh Street, N.W., on their lists for an early call.

Messrs. E. KAHN, Limited.

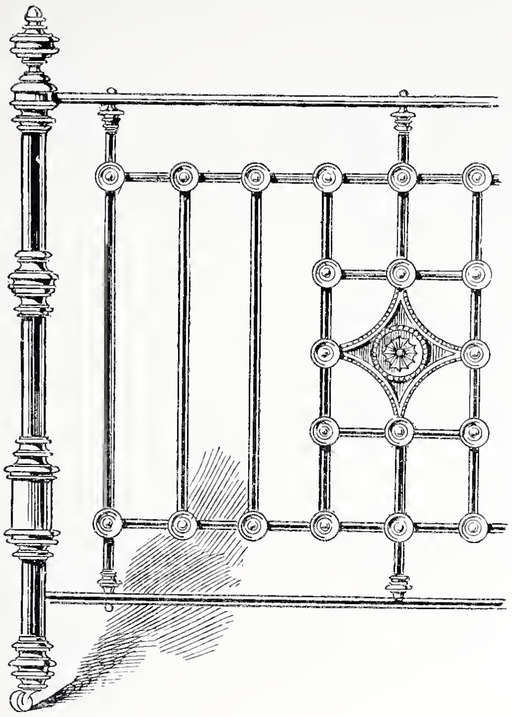
It is not long since we reported the formation of the above-named company and wished the enterprise every success. That success has attended the development seems evident from the fact that Messrs. E. Kahn, Limited, have found it absolutely necessary to increase their Curtain Road premises by the acquisition of two large and lofty buildings in the rear, and are opening new departments in many fresh directions. Hitherto, this company have been known as specialists in French furniture of all descriptions, carved oak, and furnishing textiles and art pottery, but, not content with their efforts in those directions, they are now laying themselves out to supply wicker goods, bentwood furniture, and English cabinet work of a general class. At 117, Curtain Road, and the buildings in the rear, extensive alterations are in course of execution, and roomy, well-lighted showrooms are being fitted up for the display of every class of goods, each department being kept distinct and separate. When we called last month things were somewhat in confusion consequent upon the alterations being made, but even under those circumstances we were able to see that the new developments are being entered upon with all that thoroughness which has been shown in other departments of the business.

Some extent of the premises,—which, by the way, may be still further augmented ere long—may be gathered from the fact that they comprise eleven large floors, and one and all are admirably adapted for the purposes they are destined to serve.

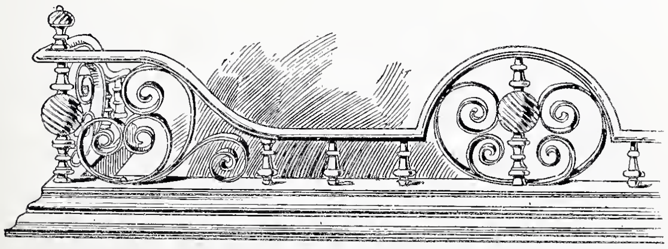
Mr. C. F. MARRINER.

As may be remembered by our readers, some time ago the fine show of brass bedsteads made by Mr. C. F. Marriner, 74 and 76, Tabernacle Street, Finsbury, E.C., was reviewed in our columns, when we commented upon the high quality of his goods and the freshness and excellence of the designs in that direction. A recent call at the above address made it evident hat Mr. Marriner's reputation in that section of his business is in no danger of falling off, and with reference to the stock of brass goods now on show there we might repeat our former remarks. It is not our intention, therefore, in this instance to describe the all-brass patterns displayed, but to draw the attention of the buyer to the variety of black and brass bedsteads to be found there, which Mr. Marriner claims—and justifiably so—to be "the finest show of black and brass goods in London."

Bearing in mind the fact that in securing his brass ornaments through the ordinary channels he might only be obtaining the same patterns employed by other firms in the trade, this manufacturer has devised a new form of ornament which is quite fresh, different from those found on the goods of other makers, and is confined exclusively to himself. That this is an important advantage is obvious, as it places him in a somewhat unique position.



The show of 1½in. and 2in. black and brass bedsteads now on view at the above address is the largest, most varied, and best we have seen; and as to price, Mr. Marriner does not fear competition. The patterns which he can supply at under a five-pound note must be seen to be appreciated, for they beat all record. The introduction to them of the new style of ornaments above referred to gives them a high-class appearance which proves the remark "a lot for the money," and that they certainly are.

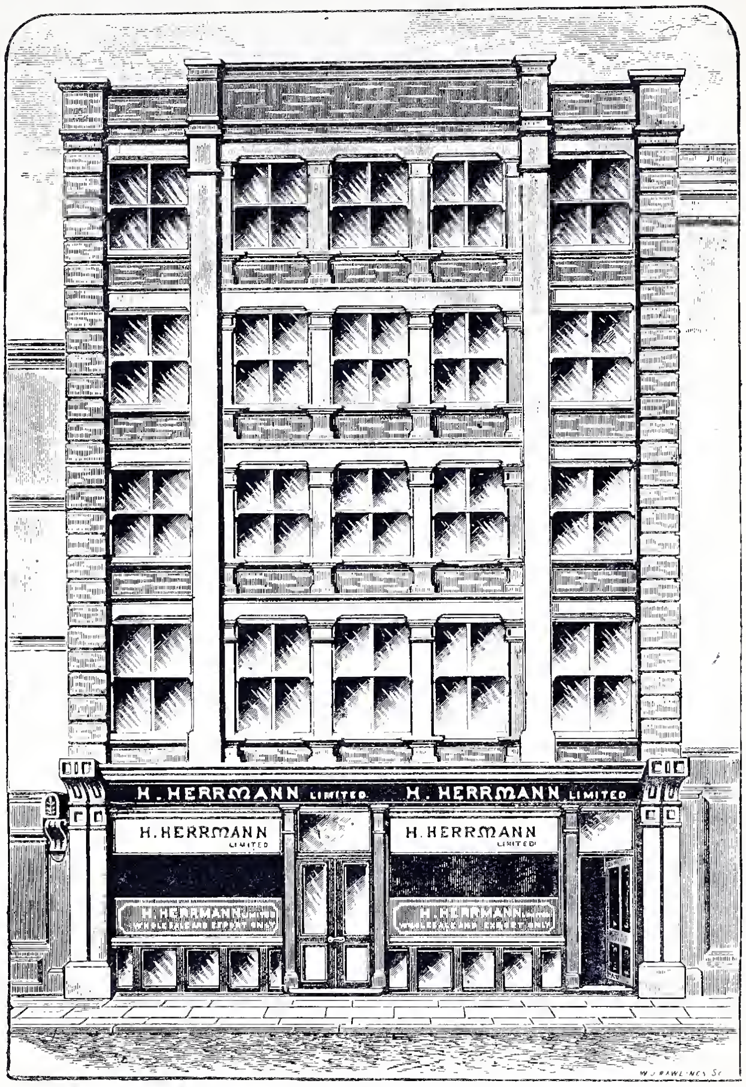


This manufacturer has a most varied and attractive show of brass fenders and fire brasses, and it is evident that his long experience in every branch of the trade has resulted in a knowledge of the shortest cuts to the successful production of goods in which the best design and finish are combined with low prices.

Mr. Marriner also acts as agent for a Warrington house for wire-woven spring mattresses. In addition to selling at competitive prices, he keeps a large stock in London of all his goods to facilitate immediate delivery on receipt of order.

NEW PREMISES OF Messrs. H. HERRMANN, Limited.

In our last issue the fact was announced that the well-known firm of Messrs. H. Herrmann, Limited, had acquired new City premises at 67, City Road, Finsbury, E.C., in place of their Old Street showrooms, which had become inadequate for the requirements of their business. As already stated, the showrooms in the new building are fitted up and arranged in a manner which leaves nothing to be desired, and, in accordance with our promise, we insert herewith an illustration of the new premises.


H. HERRMANN LIMITED
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H. HERRMANN LIMITED
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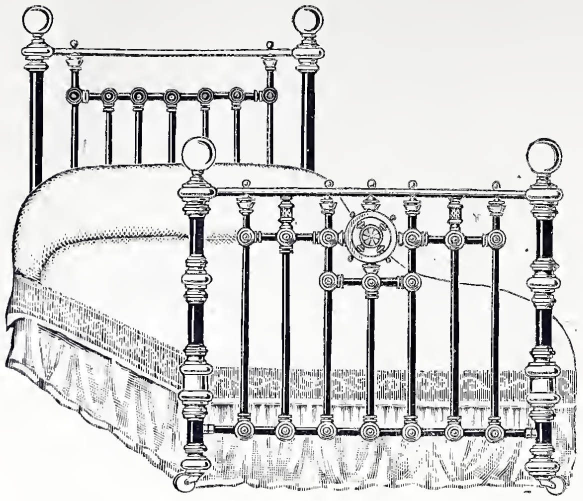
H. HERRMANN LIMITED WHOLESALE AND EXPORT ONLY

Messrs. R. P. YATES & Co.

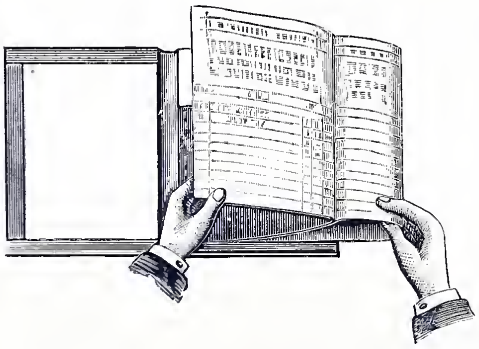
Messrs. R. P. Yates & Co., of the Edgbaston Metallic Bedstead Works, Ryland Street, Birmingham, although one of the youngest firms in that important and ever-growing industry, are by no means the least enterprising. They have already won a reputation and are closely connected with firms whose names have become "household words" in Birmingham, being noted for their undeviating success in several important branches of the trades of that city. As a consequence they are in a position to buy advantageously and largely at bottom prices, and thus can compete with the best makers.

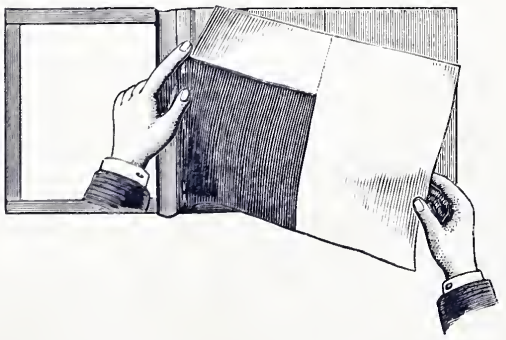
This firm are manufacturers of every description of iron and brass bedsteads, keeping some two thousand of various sizes and patterns in stock, enabling them to guarantee prompt delivery of goods the same day as ordered. The accompanying illustration shows a composite bedstead of which over one hundred and fifty of the usual sizes are always ready for despatch. Messrs. Yates & Co. pay special attention to the shipping and foreign export trade, their large stocks enabling them to fill in their indents quickly. Catalogues, sheets, and price lists may be had on application.

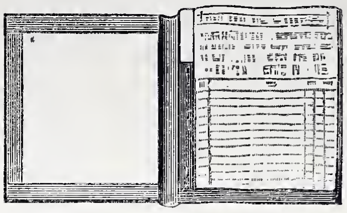


THE "PARAGON-ACME" DUPLICATING CHECK BOOKS.

As it is most important that in every large establishment there should be a certain and simple means of registering and checking sales, the "Paragon-Acme" Duplicating Check Books, manufactured by the Lamson Paragon Supply Company, Limited, 16, Charterhouse Buildings, Aldersgate, London, E.C., should be largely in demand. The working of the system may be understood by following the description given below in conjunction with the illustrations. The directions for use are:—1. After writing bill No. 1, and before tearing out of the book, withdraw bill No. 2 with the right hand, while holding up bill No. 1 with the left.—2. Then tear away bill and duplicate No. 1 with the right hand, while the index finger of the left hand rests on the stub of the book. In tearing pull towards you.—3. Turn bill No. 2 over the black leaf ready for the next sale. For all particulars as to price, &c., inquiries should be addressed as above. These check books are in durable and well-got-up leather cases, and of a most convenient size.







The books contain fifty or one hundred checks, as desired, each printed with customer's name and heading, numbered consecutively and in duplicate. The carbon leaves, which are made by a special process, need not be handled or removed until the book is used up. This system enables the salesman to use the checks consecutively and rapidly without intermission.

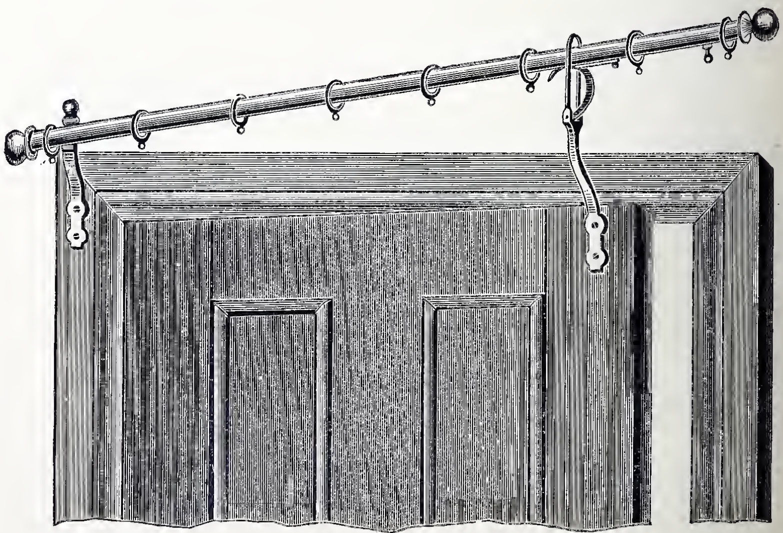
The Lamson Paragon Supply Co. have brought this industry to such perfection as to enable them to supply check-books at a price which was not dreamed of a few years ago.

Their printing works stand unique in this respect. The entire process of printing, perforating, numbering, and folding is done at one operation by the company's own patented machines. We are informed that in ten hours' running nearly three-quarters of a ton of paper is used, representing about thirty-five miles of printed matter from one machine. The stitching, binding, stereoing, case-making, and entire work from start to finish is done by the firm in their own factory, employing about 150 hands.

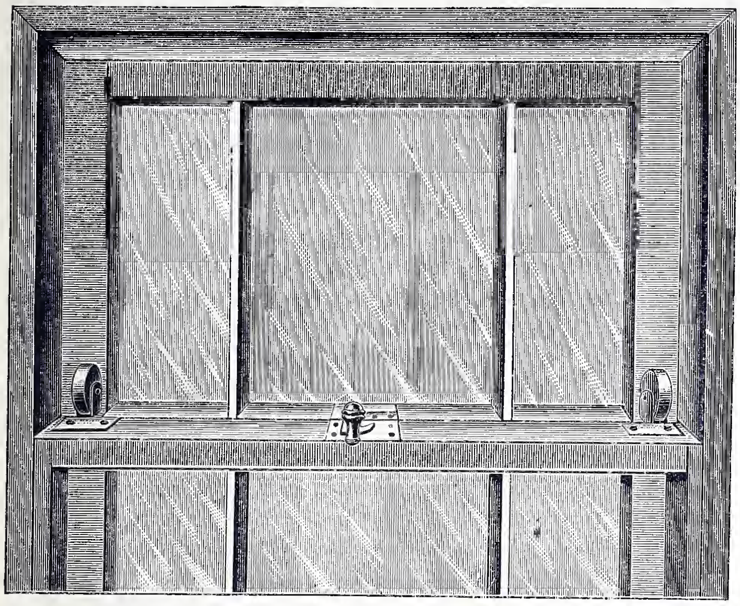
The vexed question "How shall I check my cash?" is solved by the use of these books, which we confidently recommend to our subscribers as forming a cross check on the salesman, the cashier, and book-keeper.

THE "QUADRANT" PORTIERE ROD, AND "ABBOTT" WINDOW SILENCER.

Messrs. Joseph Walker & Co., Regent Parade, Birmingham, have been devoting their attention to the improvement of the portière rod, and the result of their efforts is the simple and effectual contrivance illustrated herewith. Reference to the illustration will make the following description clear.



One end of the quadrant shown is jointed to the bracket, as indicated, and to the other end a copper-lined cord is attached, which cord passes along a groove into the quadrant and is fastened to a stud, or eye, in the rod. On the door being opened the rod is forced a short distance through the door bracket and pulls the cord, thereby raising the quadrant, upon which the rod rests. The consequence of this is that the curtain is lifted simply and silently from the floor by the action of opening the door. In cases where the curtain is made of a moderately heavy material, the weight upon the quadrant has the effect of automatically closing the door. The whole arrangement is exceedingly simple in construction, which prevents its getting out of order and also admits of its being brought out at a price equally low as ordinary well-made rods.



The "Abbott" Window Silencer (Abbott's patent), manufactured by the same firm, has been devised to remove the objection attached to loose brass or wooden wedges, of having to be refixed after the window has been opened, which is frequently omitted and much discomfort caused in consequence. The "Abbott" Silencer takes the form of a small brass frame carrying a rubber wheel, which works upon a central pivot. Two of these silencers are fixed as indicated in the illustration, and, as is at once apparent, the contrivance works with every satisfaction without in the least interfering with the opening or closing of the sashes.

Trade Patents and Reports.

The following list has been compiled expressly for The Cabinet Maker and Art Furnisher, by Messrs. G. F. Redfern and Co., Patent Agents, 4, South Street, Finsbury, London, E.C., and at Paris and Brussels.

Applications for Letters Patent.

Beds, 854, J. H. Walker, for "Improvements applicable to beds, couches, and the like." Dated January 14th, 1893.

Bedsteads, 22,984, C. H. Fisher, J. E. H. Brown, and J. B. Clarke, for "Improvements in the manufacture of metallic bedsteads, and in means for brass mounting the parts of same." Dated December 14th, 1892.

Bedstead, 23,757, R. W. Barker, a communication from G. H. Curry and H. B. May, of United States, for "An improved bedstead." Dated December 23rd, 1892.

Bedstead, 23,790, A. Tosland, for "An improved chair-bedstead." Dated December 24th, 1892.

Bedstead, 780, G. R. Payne, for "Improvements in the manufacture of bedstead and other metal knobs" Dated January 13th, 1893.

Billiard tables, 382, C. Maude and J. W. Maude, for "Improvements in or connected with billiard and other similar tables." Dated January 7th, 1893.

Cabinet, 23 094, E. Laurie, for "Improved cabinet or secretaire and bookcase combination." Dated December 15th, 1892.

Chairs, 23,276, D. Stewart, for "Improved movement for baby chairs." Dated December 17th, 1892.

Chair, 23,770, G. Hickson, 2, Beech View, Stanningley Road, Armley, Leeds, for "Improved spring and swing chair for nurseries and other such like uses." Dated December 24th, 1892.

Chairs, 821, O. Townsend, 24, Union Street, Hackney Road, Shoreditch, London, for "An improvement in chairs." Dated January 13th, 1893.

Commodes, 22,978, G. Goodwin, for "Improvements in commodes, the same being also applicable to other articles of furniture." Dated December 14th, 1892.

Furniture, 23,393, T. McIlroy, for "An improved article of furniture, to be used at will either as a sofa, or couch, or as a bed." Dated December 19th, 1892.

Furniture castors, 23,119, R. C. Whayne, for "Improvements in furniture castors." Dated December 15th, 1892.

Mattresses, 469, G. Pitt, Crown Works, Heathmill Lane, Birmingham, for "An improvement in woven wire mattresses and other woven wire fabrics." Dated January 10th, 1893.

Mattresses, 495, P. Girard, for "Improvements in metallic mattresses." Dated January 10th, 1893.

Mirrors, 23,175, F. McIlvenna, C. A. Barnes, and H. S. Broodbent, for "An improved device for mounting swinging mirrors, sash frames, ventilators, and the like." Dated December 16th, 1892.

Mirrors, 23,568, W. J. Webster and J. C. Bryant, for "Improvements in or additions to mirrors or looking glasses." Dated December 21st, 1892.

Mirrors 23,797, J. Challinor and F. Fidler, for "Improvements in or relating to mirrors screens, reflectors, and the like." Dated December 24th, 1892.

Reading stand, 24,004, J. Stickers, for "An improved folding reading stand, or support for books and the like." Dated December 29th, 1892.

School desks, 23 356, G. C. Bennet, for "Improvements in and relating to convertible school desks" Dated December 19th, 1892.

School desks, 23 428, F. W. Hackwood, for "Improvements in school desks, school forms, or other movable seats." Dated December 20th, 1892

Shelves, 23,220, W. H. Sugg, for "Improved construction of folding shelves or book rack." Dated December 16th, 1892.

Sofas, 22,983, R. Greene, Berrywood, Northampton, for "Ingle-nook sofas and screen." Dated December 14th, 1892

Tables, 23,608, S. Hill and W. Hands, for "Improvements in fittings for extending tables." Dated December 22nd, 1892

Washstands, 23,584, M. P. Vassilion, for "Improvements in and relating to washstands or cupboards." Dated December 21st, 1892

Specifications Published during the month,

(Price 8d. each.)

1892.

3095. Wallwork. Music stools, &c.
7730. Chorley. School desks.
10,701. Hasluck, and others Knobs for metallic bedsteads.
18,161. Elston. Tables for attachment to bedsteads, &c.
18,846. Graham & Biddle. Swing bedstead.
20,322. Dening. Table and invalid's chair.

G. F. REDFERN & Co.,
4, South Street, Finsbury, London.
Telephone No. 169.

Registered Telegraphic Address—"Invention, London."

Provisional Protection for nine months, under the new act, £3 3s., To complete the patent for four years, £7 7s. French Patent, including first year's tax, £8; Belgian Patent, £4; Imperial German Patent, £10 10s. United States Patent, including all expenses for the whole term, £17 10s. Circular of information as to the mode of proceeding in applying for Letters Patent, cost of European Patents generally, and also of Colonial Patents forwarded upon application. Trade Marks and Designs registered in England and Abroad.

The Manchester Mattress Co., of Crown Street, in addition to their large and increasing trade in spring mattresses, have lately erected extensive and commodious premises for the manufacture of chair, couch, dining and drawing-room suite frames, and it is their intention in the coming season to still further extend their business by upholstering also. In the mattress section, special attention is given to the export trade, a large business being already done in our Indian possessions. New catalogues, for both branches of the business, are now being completed, and buyers are requested to write and secure copies. Several patterns are illustrated in our advertisement pages.

CHIPS & SHAVINGS
OF
TRADE:NEWS

REMOVAL of Mr. G. H. Wells.—The well-known and forward business of Mr. G. H. Wells, of Birmingham, has increased so of late that a move has been necessary, and new and extensive premises have been acquired at 181, 183, Bishop Street. The output of "cartettes" and "carriagettes," which that manufacturer makes a speciality, will be largely increased. These goods met with an exceptionally large demand last season, and a still larger one is anticipated for the coming one. A catalogue of the newest designs is to be obtained by sending trade card, and buyers of perambulators should see it before placing their orders.

Messrs. F. S. Smith & Co., Wholesale Blind Makers to the Trade, have augmented their premises, and the present address is 46 and 48, Clifton Street, Finsbury, E.C.

The Midland Perambulator Company, Melbourne Works, Birmingham, have favoured us with their new illustrated lists of perambulators, mail carts, bicycles, and tricycles, bicycle and tricycle horses, dolls' perambulators, invalid carriages, perambulator fittings, &c., which are up-to-date in every way, both as regards pattern and price. The sheets are well got up, and the goods are so illustrated as to enable those who have but a limited space to effect sales direct from them. The prices are remarkably low.

Messrs. Adshead Bros., Ivanhoe Works, Oxford Street, Dudley, inform us that they have sold to Mr. James Smellie (late representative of Mr. J. Wright, Ignis Works, Birmingham) a half-share in their business. Henceforth the business will be continued, on more extensive lines, under the name of Adshead & Smellie, at the address as above. The firm have decided to add to the business already established higher branches of their trade, and, with that purpose in view, have laid down plant for the manufacture of first-class brass fenders, fire dogs, fire brasses, best black and brass curbs, &c.

New Year's Festivities in the Staffordshire Potteries.—Messrs. Grimwade Bros., of Stoke-upon-Trent, gave their annual treat and entertainment to their employés, in the Town Hall, on the 5th ulto. Tea of the usual substantial character was provided, and additional refreshments were served during the entertainment which followed. With the exception of two items, a lengthy and varied programme was performed by the employés. A troupe of young people had been trained, and made their debut in character as the Wintonian Minstrels, singing, with pleasing effect, the various melodies allotted to them, specially the opening and closing choruses, which had been written for the occasion by Mr. H. C. Trezise, the music composed by Mr. Bertram Wilson, both of whom are on the clerical staff of the firm. Part songs, solos, and recitations followed, and were much enjoyed by the large audience. A vote of thanks, on behalf of the employés, was moved by the senior traveller, Mr. T. E. Wilson, and seconded by Mr. W. James, the manager of the foreign department. Messrs. S. R. Grimwade and L. L. Grimwade replied, reviewing the commercial conditions of the district and their own experience during the past year. Cheery hopes were held out of better trade during the present year, and kind wishes expressed for the future of the staff. After indulgence in social games and dancing, "Sir Roger de Coverley" brought to a close the Winton Pottery New Year's Festival for 1893.

Correction.—In review of catalogue of tools, page 190 of our last issue, line eight, words "files are" should read "filers are."

Mr. T. L. Mitchell has been gazetted out of the firm of Mitchell Bros. & Co., which is now being carried on by Mr. Richard Barrett.

"Lincrusta."—The new price list, for 1893, of Lincrusta-Walton is now obtainable, and is so admirably arranged as to make immediate reference possible. For copies address 2, Newman Street, London, W.

Christmas Cheer for Needy Cabinet Makers.—In addition to subscriptions reported in our last issue, we have to acknowledge the following amounts to hand:—Messrs. Cobbett & Co., £1; Mr. J. Collie Foster, £1 1s.; Mr. W. Birch, 5s.

Mr. Samuel Elliott's New Catalogue.—Those who buy wood mouldings and joinery should write at once to Albert Mills, Newbury, for Mr. Samuel Elliott's New Registered Moulding Catalogue No. 9, which supersedes former lists.

Messrs. Thonet Bros., the enterprising manufacturers of bentwood furniture of all descriptions, are constantly to the fore in the production of novelties. They are now bringing out a new garden suite in imitation of birch, which has just the appearance of silver birch, and makes a most saleable novelty. Designs and particulars should be written for to Oxford Street, W.

Messrs. Hewetson, Milner, & Thexton Limited.—Luxury and costly display are inseparably associated with the residences of Eastern potentates, and the commission, recently undertaken by the above firm, to furnish one of the palaces of the Emperor of Siam, at Bangkok, was what might be colloquially termed a "large order." However, Messrs. Hewetson, Milner, and Thexton, Limited, are not the people to fight shy of difficulties, and the manner in which they are completing the furnishing of the palace referred to, the whole of the work being in most elaborately carved mahogany, only goes to justify still further their right to a premier position among those who cater for that class of work.

Messrs. Hobbs, Hart & Co. inform us that in order to facilitate the execution of orders, it has been decided to forward all goods direct from the works. They have, therefore, removed their clerical staff to the registered offices of the Company, Arlington Street, Islington, N., to which all orders, remittances, and correspondence should be addressed. The Company will still continue to occupy their premises at 76, Cheapside, where their showroom space will be enlarged, and where a more complete assortment of samples of their various manufactures will be kept.

Messrs. Yates & Company, of Wilton, Salisbury, and Southampton, inform us that they have added the manufacture of cocoa-fibre mattings and mats to their Southampton factory. A comparison of the prices quoted by the above firm with those of others shows them to be as low as any in the market, and the firm's reputation is a sufficient guarantee as to the quality of their goods.

Polishes and Varnishes.—Messrs. W. Lees & Co. claim for their non-sweating French polish that it is made from materials which practically preclude all possibility of sweating. Their Spirit Varnish dries quickly, is very hard, and has a glossiness which is not to be excelled. The "Fine Old Glaze" made by this firm is specially prepared and cleansed from all impurity, sand, and grit; the finest Sumatra Almond Benzoin only being used in its concoction. For varnish, gums, such as benzoin, white lac, shellac, &c., Messrs. W. Lees & Co. are specialists, and invite comparison of their goods with others. They supply water and spirit wood stains, to imitate correctly any wood, in the dry or liquid state. Their list also includes Black Enamel, which dries very hard on any surface, is specially handy for shop fittings and cases, and which will make an old iron bedstead look like new (7/6 per gallon); brushes, camel hair, and all sundries connected with the trade. The finest English *hard grain* Methylated Spirit and finish is thoroughly adapted for first-class work. In a large number of cases where sweating occurs, it is undoubtedly due to the use of cheap spirit, made from potatoes, which is naturally soft, and causes a bloom or haze to settle on the goods where it is employed.

[For continuation of Chips and Shavings of Trade News, and Commercial Intelligence, see Advertisement Pages.]

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5 JOURNALS IN ONE.

EST. THE 1880.

THE CABINET MAKER AND ART FURNISHER.

OLDEST MONTHLY

POST FREE SIXPENCE

UPHOLSTERY & DECORATING JOURNAL.

CARPET & FLOOR-COVERING RECORD.

TIMBER-YARD & WOOD-WORKING MACHINIST.

FURNISHING HARD-WARE GUIDE.

OFFICES. 15a FINSBURY SQ. LONDON. E.C.

EDITED BY J. WILLIAMS BENN, M.P., L.C.C.

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Pen and Ink Notes By the Editor.

ON CHIPPENDALE CHAIRS.

(Continued.)

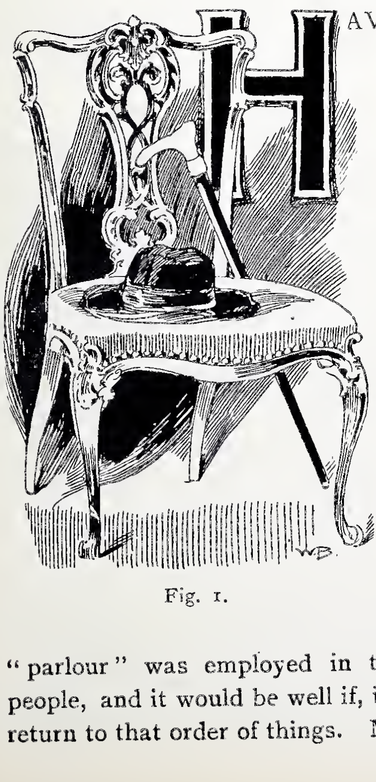


Fig. 1.

HAVING, last month, discussed several originals, as well as possible variations of Chippendale arm-chairs, I propose, this month, to devote these "Notes" to the consideration of the small chair, made suitable for the dining-room and the drawing-room. It must be remembered that in the middle of the last century there was not so sharp a line drawn between the dining-room and the drawing-room as now divides those two apartments. The pleasant and homely title of "parlour" was employed in the houses of middle-class people, and it would be well if, in some circles, there were a return to that order of things. Many young people who are not blessed with too much money, when they go "a-furnishing," make a great effort to set up both a dining-room and a drawing-room, with the result that they spread their money over certain showy and "shoddy" productions which it would be better to banish from every decent house. If the amount now expended on the two apartments were concentrated on the furnishing of a pretty parlour, after the manner of Chippendale's time, a better result would accrue. Of course, it is incontestable that there is some advantage in having a "withdrawinge"-room available for retirement after the evening meal is over; and, as that convenience is now insisted upon, designs are shown in these pages which are suited to the two purposes.

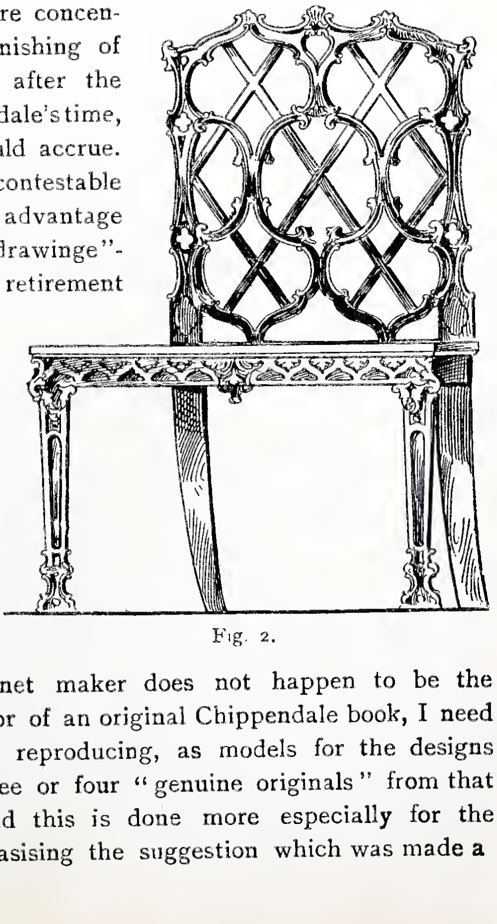


Fig. 2.

* * *

As every cabinet maker does not happen to be the fortunate possessor of an original Chippendale book, I need not apologise for reproducing, as models for the designs which follow, three or four "genuine originals" from that notable work, and this is done more especially for the purpose of emphasising the suggestion which was made a the close of last month's comments, viz., " It is, therefore, for many reasons, better that we should build up French details—if they are insisted upon—on constructive forms with which we are acquainted, rather than run the risk of turning out productions at which the Parisian would shrug his shoulders." Fig. 2, a design from Chippendale's book, shows exactly what I mean. It is clear that the cunning old craftsman went, in this case, to Louis Quatorze for his detail, but, to save the design from being dubbed "merely French," he combined with his inverted C's and scrolls in the back the lattice work which is here shown, and it must be confessed that, for a chair of this class, the effect is not incongruous. It would, of course, require some skill in shaping to make such a back comfortable, but Chippendale could generally manage to do that. There is no reason why this highly decorative chair should not be reproduced, either for hall, library, or dining-room, much on the lines which are here laid down. The form of leg adopted in its construction is distinctly to be commended. It is more graceful than the somewhat forbidding square supports which he used for his cheaper chairs, and, at the same time, it affords a most fitting base for a chair in which straight lines predominate in the superstructure.

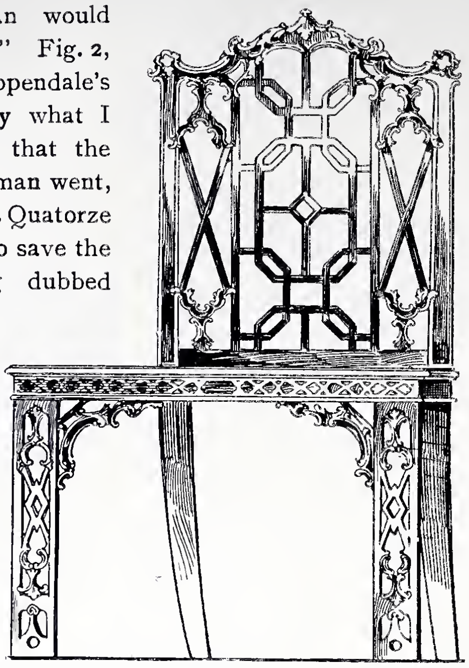


Fig. 3.

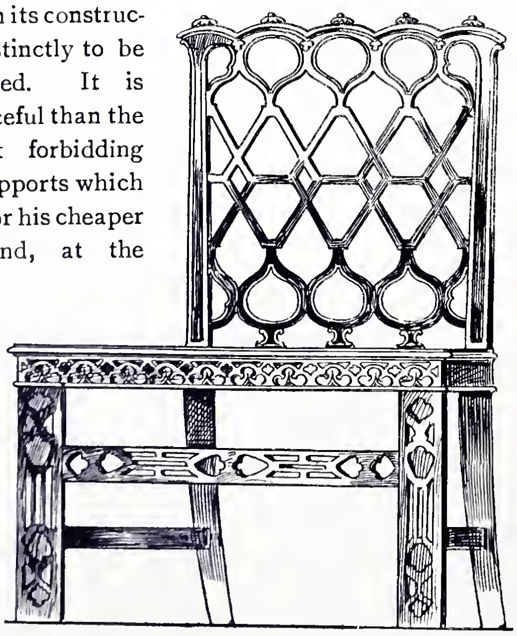


Fig. 4.

* * *

There is no doubt that the lattice work, playing a part in Fig. 2, was the outcome of Chippendale's attempt to combine a little Chinese with French decoration. Fig. 3 shows this fancy in a still greater degree. It is, indeed, a strange combination of the geometrical forms of the Chinese with the unrestrained lines of Louis Quatorze, and it required a designer of some originality and courage to attempt so striking a combination. It is curious to notice that the designer did not stop at the union between the Chinese and the French modes—that perhaps was justified by the demand for Orientalism which prevailed on the Continent at the time—but he was quite prepared to introduce a Gothic feeling into the same conglomerated pattern. Of course, as regards style, a mongrel effect was the result, but a lesson may be learned from many of these patterns, ugly as they are, to the effect that the designer who binds himself to mere academical forms may ofttimes miss great opportunities. In Fig. 3 we get a vigorous version of those pierced square legs which found favour in Chippendale's days. It cannot be said that they were unsuitable when supporting backs built up after the manner of Figs. 3 and 4. This form of leg, it is true, has a tendency to be cumbersome and clumsy, and, therefore, is not likely to accord with the prevailing taste for the light and fanciful, but it would be possible, I think, to invent a few legs pierced and decorated on this plan which might afford a welcome change from the limited selection to which we are, at present, confined.

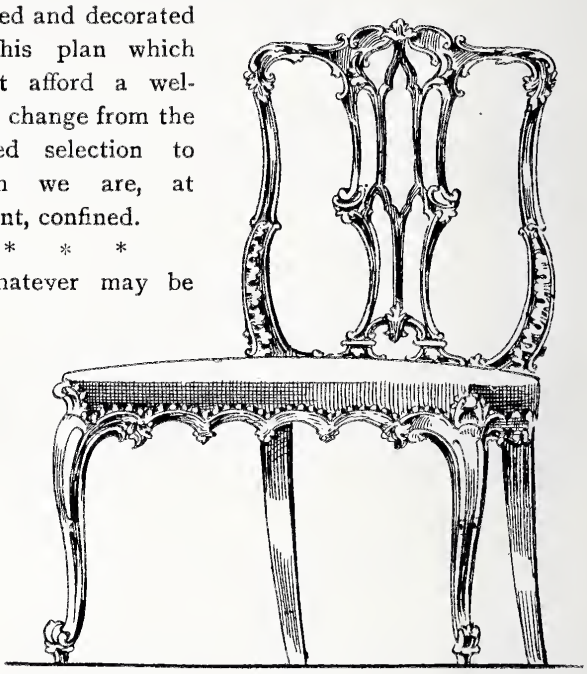


Fig. 5.

* * *

Whatever may be one's opinion as to the nondescript character of the chair backs shown in Figs. 2, 3, and 4, one cannot fail to recognise the great skill with which Chippendale adapted his geometrical fancies to suit his purposes. In Fig. 4 we get a glimpse of the Gothic feeling which he so strangely introduced to this combination. Many have been the attempts to popularise Gothic in connection with domestic furniture, and that made by Chippendale is, perhaps, the most fantastic, and has met with as much favour as any other. It cannot, however, be pretended that the Gothic of this wayward designer is at all in accordance with the conditions upon which purists in that style—Ruskin, for instance—would insist. It would appear that his earlier designs, as exemplified in Fig. 2, were largely influenced by the " Louis Quatorze," but it is, perhaps, unnecessary to remind my readers that the " Louis Quinze " exercised a potent influence over his patterns. Figs. 5 and 6, two very handsome chairs of their class, will fully support this assertion. These productions, although they do not differ materially from the chairs which were made in Paris contemporaneously, are clearly built up on broader and more English lines than their French models, and it was to this question of shape and size that I referred when, last month, advising my manufacturing readers to follow an English rather than a Parisian *motif*. In these two patterns we get what is commonly known as the cabriole leg, handled with considerable spirit after Chippendale's manner. Although, from time to time, there may be a return to the straight form of support, there are grace and propriety in this form which, I think, will always ensure to it new leases of life.

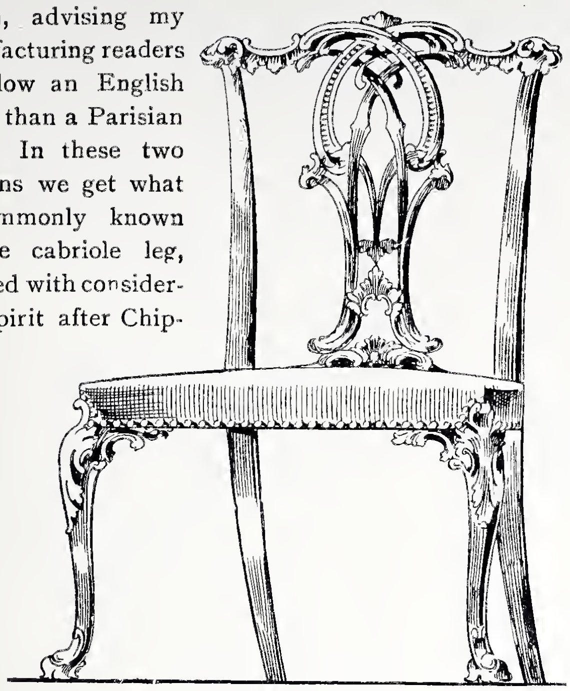


Fig. 6.

* * *

Many of the chairs made by Chippendale possessed legs embellished with a claw foot, and an esteemed correspondent of mine, Mr. F. W. Phillips, of Hitchin, writes to me to say: "I have never been able to trace the country or source to which we are indebted for them. Perhaps in your forthcoming articles on 'Chippendale' you will be able to inform us." To trace these curious terminals to their origin one must go back to the days of the Egyptians. There was a very rare chair—originally a throne—exhibited at the Manchester exhibition (it is, I believe, now in the British Museum), which proves that the furniture-makers of old Egypt finished their legs after this ornithological manner. Claws were, of course, also used largely by the Romans, and the suggestion in that case is supposed to have arisen from the fashion adopted by the Patricians of the Empire of covering their seats with the skin of some animal, allowing the claws to hang down in front. In not a few cases the claws carved on the supports of the old Roman seats are much akin to the talons of the Roman Eagle. In some Indian specimens, too, the same fancy may be seen. Chippendale, with his remarkably keen eye for any adaptable item, added it to his stock of Chinese, Gothic, and French detail.

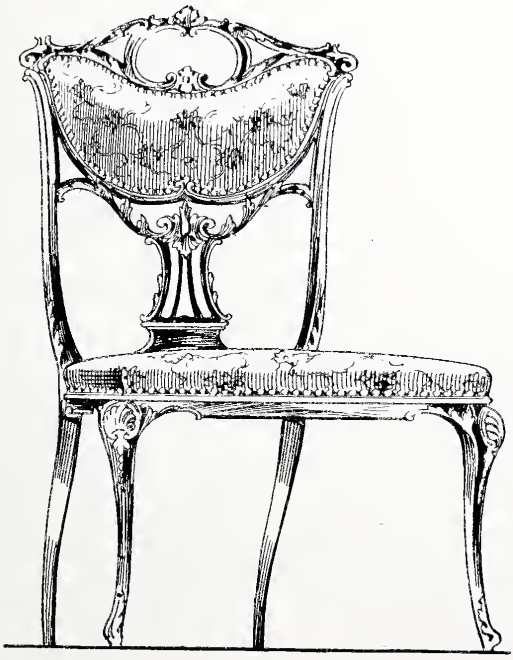


Fig. 7.

* * *

At the commencement of these articles on eighteenth century style, it was clearly laid down that the object in view was commercial rather than educational, and so, having given five old specimens, in order to inform those desiring information with regard to originals, I may now turn to a few fancies which, without indulgence in slavish copyism, have grown out of two of the specimens, viz., Figs. 5 and 6.

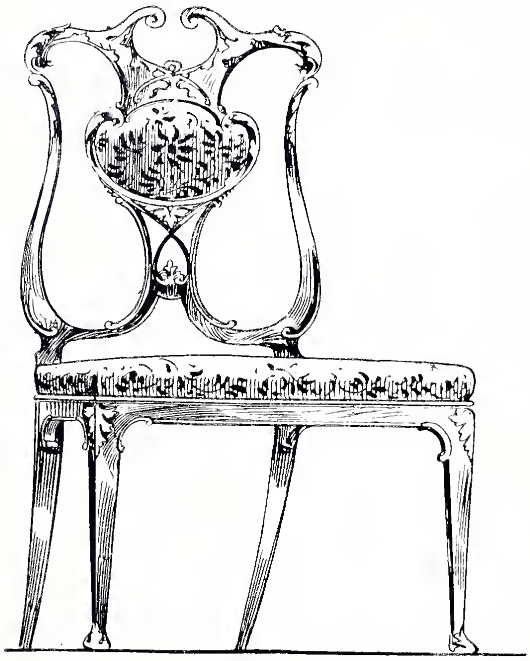


Fig. 8.

* * *

Fig. 1, at the commencement of these "Notes," is a free rendering of a drawing-room chair on Chippendale lines, and should prove an acceptable pattern just now. It cannot be denied that fussy and highly carved chairs of this class are at present obtaining much patronage. Some will discover in the revival of this cabriole leg a return to the fashion which prevailed in this country some twenty-five years ago, before it suffered from a severe attack of Eastlake and Talbert. There is, however, an important difference between the two species. That of a quarter of a century ago grew out of the mongrel French which distinguished the Exhibition of 1851, while recent productions on these lines have much more closely followed "Louis Quinze," or, as in the present instance, Chippendale traditions. If shaped with a careful regard for comfort, their superiority, as regards an ease-giving appearance, over the square back and straight leg chair must be admitted. Then, again, the opportunities which backs and legs of this character offer for the display of rich and effective carving are certainly not to be found in a more rigid class of design.

* * *

With the exception of Figs. 5 and 6, which follow the usual type of dining-room chairs suited to the purposes of to-day, I devote the rest of the designs to forms which are more adapted to the boudoir or drawing-room. A little upholstery in the back of such chairs constitutes an admirable addition, therefore in four of the patterns which are here submitted that comforting feature is introduced. Fig. 7 has an easy line which, with the ready hand-hole, will, I think, commend it to the practical man. It gives ample opportunity both to the carver, chair-maker, and the upholsterer, and is not marred by that clumsiness which renders Chippendale's designs somewhat unfitted for the modern drawing-room. Fig. 8 is not so shapely as Fig. 7, but the originality of the design of the back, and the treatment of the legs, will probably commend it to those who love original lines. To break the line of the back in the centre, as is here shown, is a decided innovation, and one which need not in any way jeopardise the strength of the chair. A little silk tapestry is shown in the pad at the back of this chair, but it is possible that a marquetry panel introduced to that spot instead of the tapestry would have a prettier effect and, at the same time, make the chair more comfortable. The success of these new patterns would, of course, depend upon the practical skill of those who made them up. A thing may look well on paper and be a failure in wood, and *vice-versâ*.

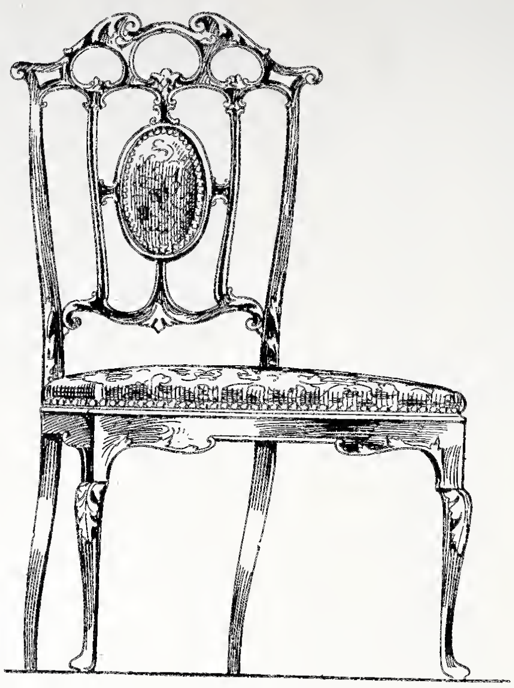


Fig. 9.

* * *

In Fig. 9, as will be observed, something is attempted more upon the lines of Chippendale's original (Fig. 5). All that fussiness which comes of plenty of shaped woodwork in the back is present, while, at the same time, the central patch of upholstery would save the occupant from the carved eccentricities which might otherwise frighten him. The modification of the cabriole leg which is here suggested would, I think, prove a gratifying version. Here again, the pad in the centre of the back might be utilised for inlay, as also might the flats round the chair seat. As a design on lines which are more "Louis Quinze" in character, Fig. 10 will appeal to workers in that mode. Here we have an upholstered back which is worthy of the name, and which is surrounded by a carved top and supported by a baluster which, with good carving, could be made extremely attractive in appearance. In these specimens it must be confessed that Chippendale, as regards his French detail, has rather been avoided than imitated. That is not so, however, in Fig. 11, which is an effort, perhaps not altogether happy, to emulate the idea which is to be found in Fig. 2. The apology for introducing so fantastic a chair back must be that it sometimes happens, the more eccentric the idea, the greater the demand. Whatever may be one's pretences in the direction of refined restraint, it is expedient to bow to fashion—of course, taking care not to violate good taste.

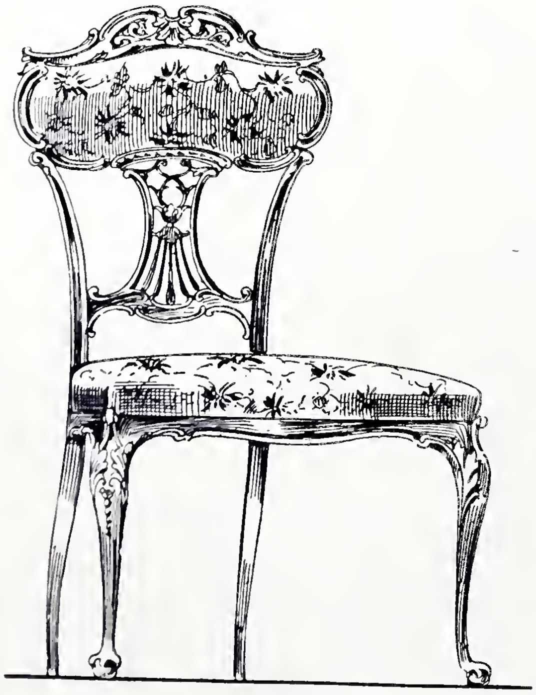


Fig. 10.

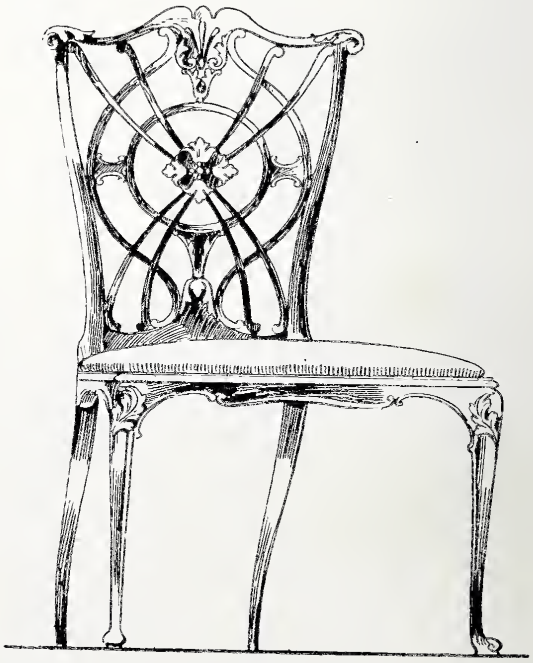
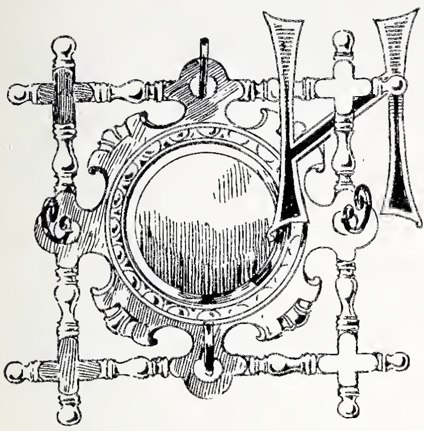


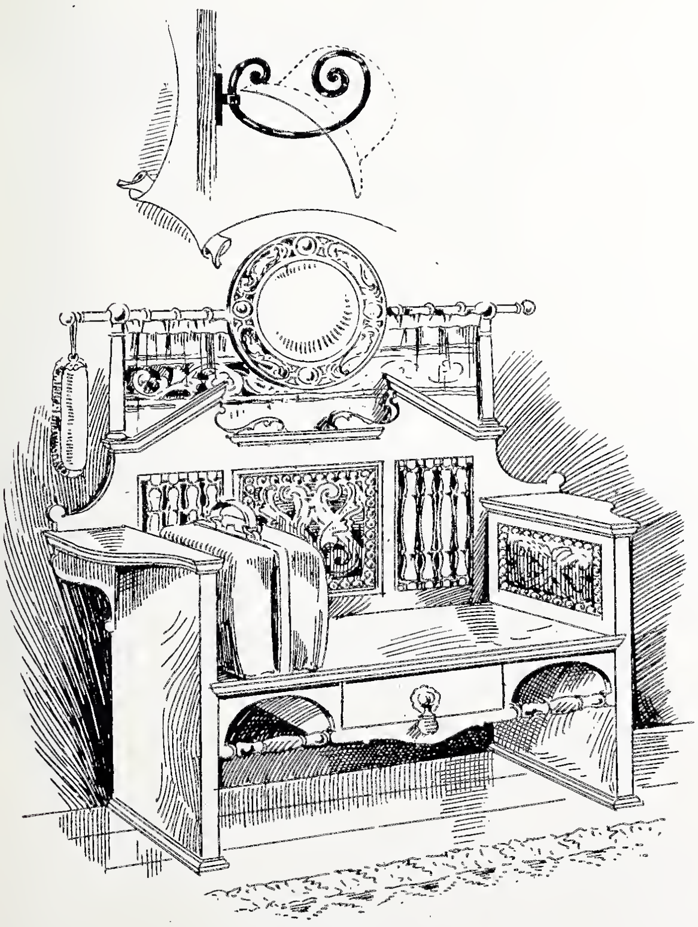
Fig. 11.

NEW DESIGNS FOR OVR MAKERS

WOODWORK FOR THE HALL AND DINING-ROOM.

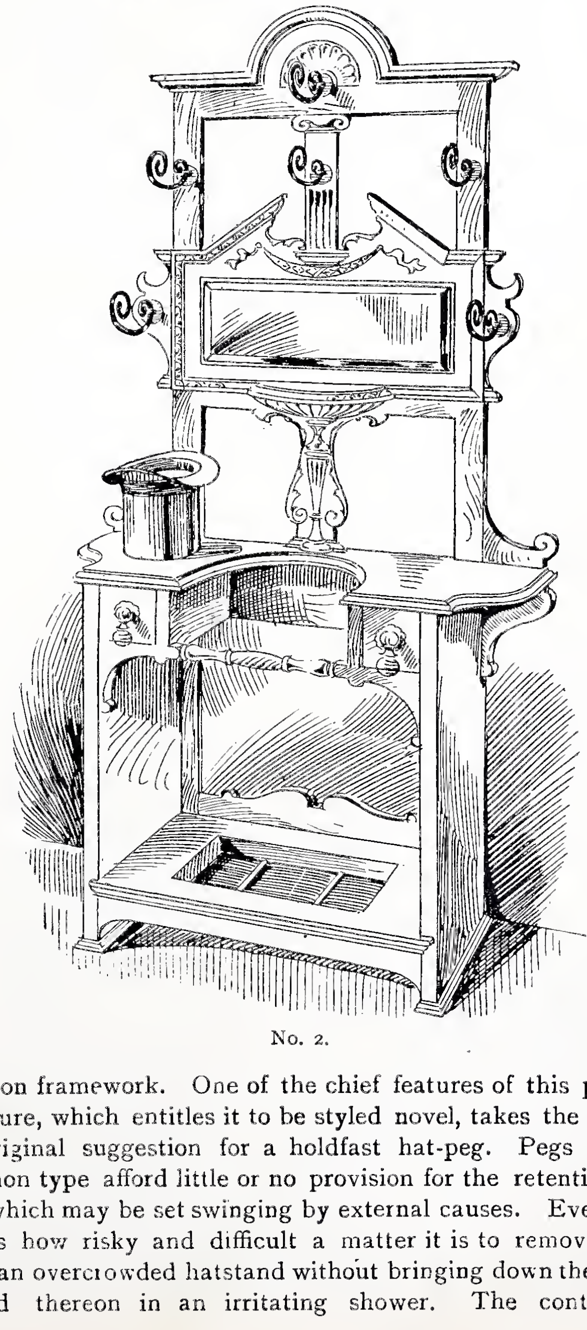


HALL uses and requirements do not afford the designer a very wide scope for the achievement of anything very extensive in the exercise of his skill. This fact is, of course, largely accounted for by the restrictive conditions of the limited space which characterises the entrance of the typical middle-class residence. Considering, however, that the appointments of the hall constitute an all-important factor in the interests of hospitality, furniture designed for that situation should, above everything else, possess every possible convenience likely to contribute to the comfort of visitors, and also of those whose residence it graces.



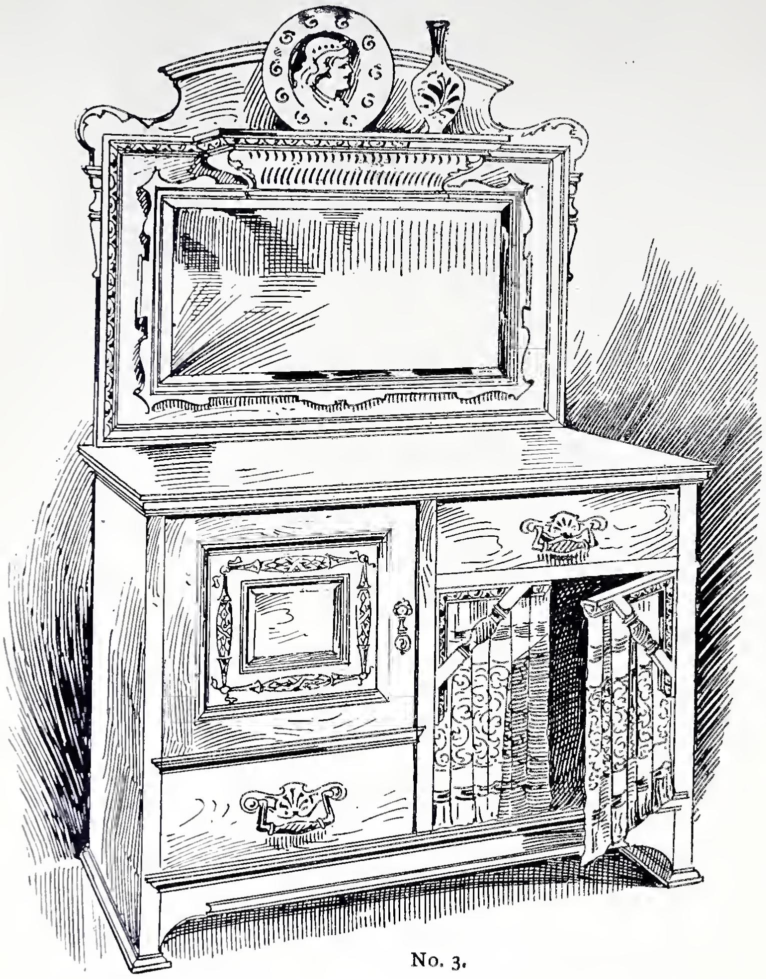
No. 1.

A rather useful and decorative arrangement for a hall bench appears herewith in sketch No. 1, and it also possesses all the essential characteristics of the hall table. In some respects it would be even more desirable than the latter article pure and simple, lending itself, as it does, more readily to the temporary bestowal of a portmanteau and other baggage. The curtain surmounting the back forms a pretty feature, and one which adds considerably to the ornamental value of the article. An effective finish is given to the whole suggestion by the employment of a circular convex mirror with a broad brass frame, which is made to form a centre-piece. The projecting ends of the curtain rod constitute convenient pegs, from which to suspend clothes and hat brushes, and other articles of a similarly useful nature. The shelf extension of the bench-arms forms an eminently serviceable addition to the conveniences usually associated with the hall seat. The hatstand which figures as No. 2 has been designed to answer the requirements of a small hall. It represents an attempt to divest an article of this class of that objectionable batten-like appearance which is oftentimes the distinguishing feature of the average order of hatstand. In the present instance, as is indicated, the framework of the back is faced up with moulding in the woodwork which surrounds the mirror. The effect thus obtained is decidedly stylish; the structure is, at the same time, relieved of that nondescript character which is, as remarked, associated with the traditional skeleton framework. One of the chief features of this piece of furniture, which entitles it to be styled novel, takes the form of an original suggestion for a holdfast hat-peg. Pegs of the common type afford little or no provision for the retention of a hat, which may be set swinging by external causes. Everybody knows how risky and difficult a matter it is to remove a hat from an overcrowded hatstand without bringing down the others placed thereon in an irritating shower. The contrivance



No. 2.

illustrated has been specially devised to prevent so undesirable an occurrence, being provided in the rear with a piece of scroll-shaped ironwork which automatically grips the brim of a hat, thus ensuring it from all likelihood of an accidental fall. The intention of the suggestion will be clearly evident from the enlarged sketch above the hall-bench which indicates more graphically the means of security described above. The design which appears in conjunction with the initial letter of this chapter would make a stylish piece of wall furniture for the hall.



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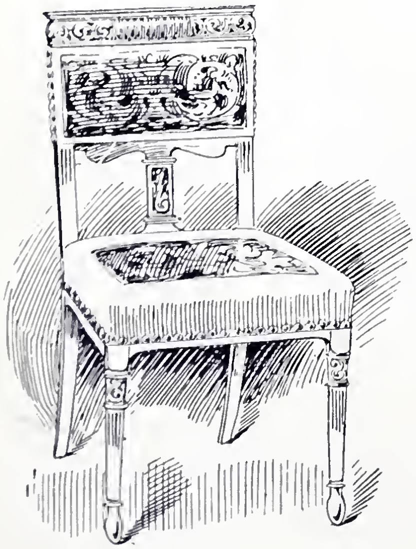
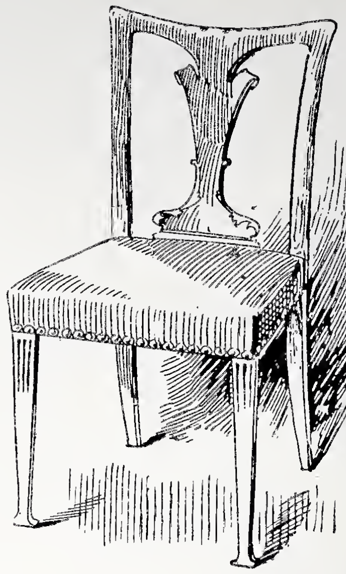


No. 5.

And now we must turn to the consideration of the designs for inexpensive dining-room furniture which appear herewith. Sideboard No. 3 exhibits an originality of conception and simplicity of detail which come well within the sphere of an everyday class of trade. The back, being of a picture-frame character, is well fitted to answer the requirements it is intended to serve. If the interior of the room is to be reproduced in the mirror, why should it not be fittingly framed up in the orthodox style? The swing curtain-brackets of the lower part show a novel and pleasing combination of mitred moulding and turnery which, when nicely draped, would present a decidedly ornamental appearance. Example No. 4 is a straightforward piece of dining-room cabinet-work of a distinctly serviceable description. It is characterised by a structural stability and refinement of style, which are by no means too common characteristics of the traditional 4ft. sideboard.



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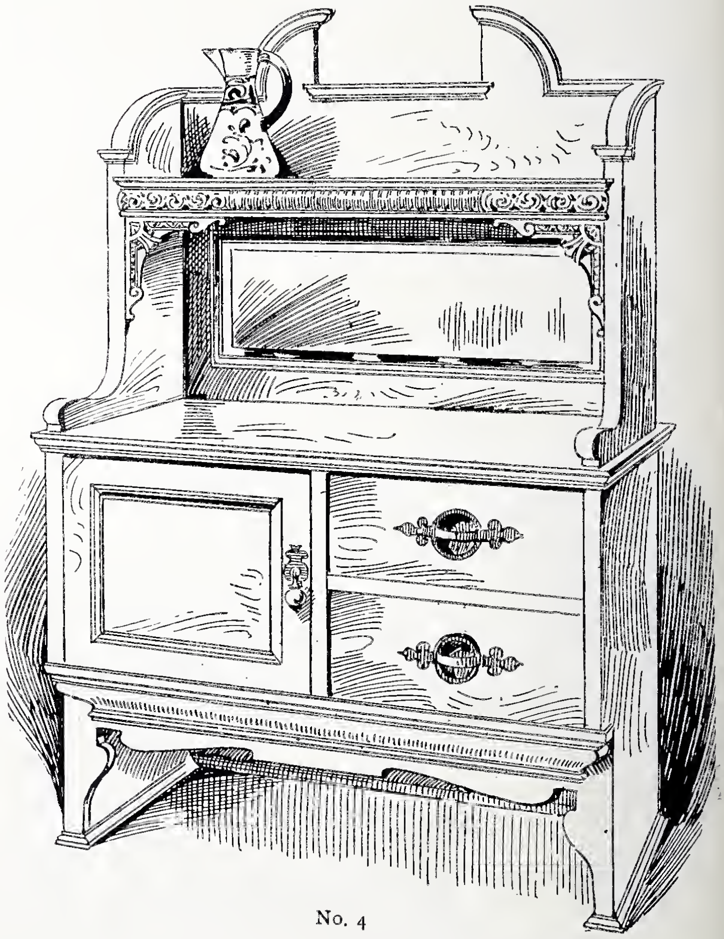

No. 4

The chairs which figure herewith represent the class of thing which would harmonise with the character of the sideboards.

No. 5 is marked by that solidity which is essential to the apartment for which it is designed, without being too heavy. Either stamped velvet, saddlebag, or tapestry, might be employed in its covering. For No. 6, leather, stamped or plain, to suit the taste of the purchaser, should be used in the seat. The frame is simple, but by no means unpleasing.

MEMS FOR METALWORKERS

DESIGNS FOR WROUGHT-IRON & BRASS WORK.

THERE are many small furnishing adjuncts now included in the list of the art metalworker's productions which years ago did not come within his province, or, at least, did not receive much consideration at his hands. Their value to complete a scheme of furnishing is incontestible. Like the colours of attractive pottery, the brightness and glitter of brass and copper do much to lighten up an otherwise sombre room, and their frequent introduction, when in good taste, is to be highly commended.

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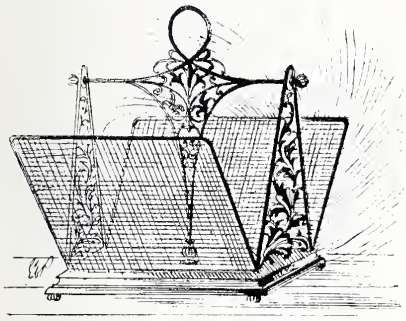


Fig. 1.

The pursuit of literature is becoming more and more common, and the ever-continuing increase in the number of papers, books, and periodicals makes it absolutely necessary to have some receptacle handy for their bestowal. Bearing this in view, we, in Figs. 1 and 2, suggest alternative treatments for a paper-rack for the table, one comparatively simple and the other of a more elaborate description. It is true that a good deal has been done of late in this direction, but we do not remember having seen anything quite on the lines here indicated. Fig. 1 could be worked out to answer the requirements of the ordinary every-day class of trade, and Fig. 2 could be made a speciality for those who are on the look-out for something of a rather elaborate character.

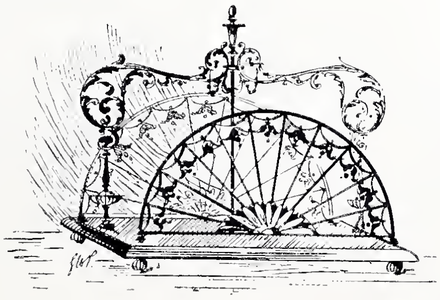


Fig. 2.

* * *

Simplicity is the principal feature of the little gong-stand, Fig. 3, in whose design an effort has been made to obtain a graceful and pleasing play of line without any undue amount of elaborate ornamental work. The design does not suffer from its simplicity, indeed, it rather gains by it. This stand might be executed in brass and copper, or wrought-iron and brass, or copper, to suit various tastes. The latter method would, we think, prove to be the most successful, as it would be productive of greater variety.

* * *

The fashionable practice of indulging in five-o'clock tea has led to the introduction of many profitable knick-knacks, and of those the floor kettle is one most in demand. Under any circumstances it is a most handy thing to have in a room where meals are taken, and one cannot wonder at its popularity. Fig. 4, for production in brass, and Fig. 5 for wrought-iron and brass have been devised to assist the metalworker in this direction. Fig. 4 is a refined design, of Renaissance character, and should make up well. It is more definite in style than the majority of such goods nowadays produced, and might therefore be employed in a room in whose furnishing the style in question was strictly adhered to. The "free-and-easy" style of design—if we may so describe it—being popular, has been enunciated in Fig. 5, which, in consequence, might perhaps appeal to a larger section of the public. Skilfully wrought it would, we think, prove a successful addition to the metalworker's stock.

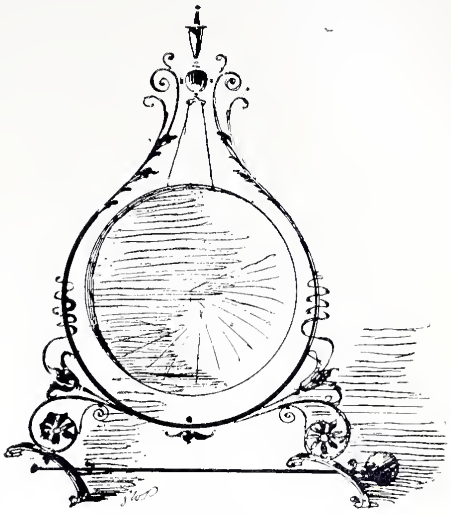


Fig. 3.

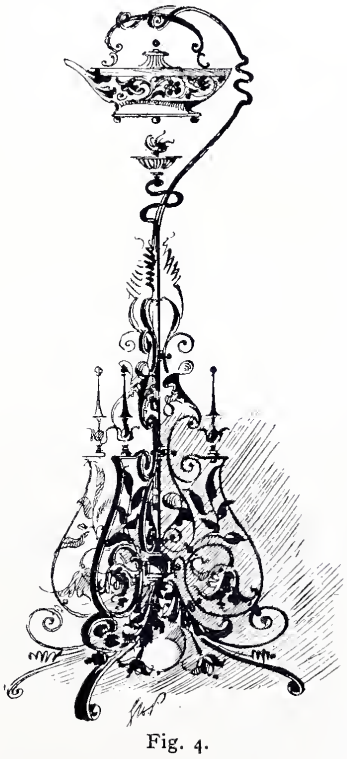


Fig. 4.

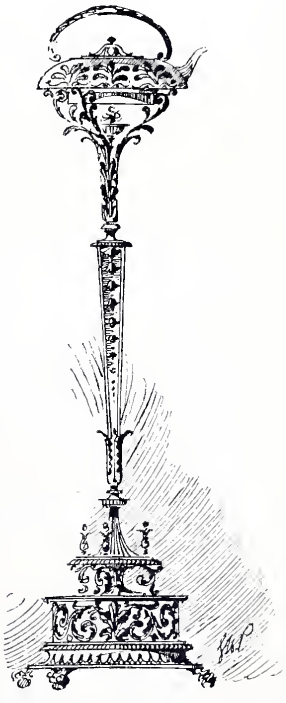


Fig. 5.

AMONG OUR UPHOLSTERERS

By Henry Pringuer.

IN THE DRAWING-ROOM.

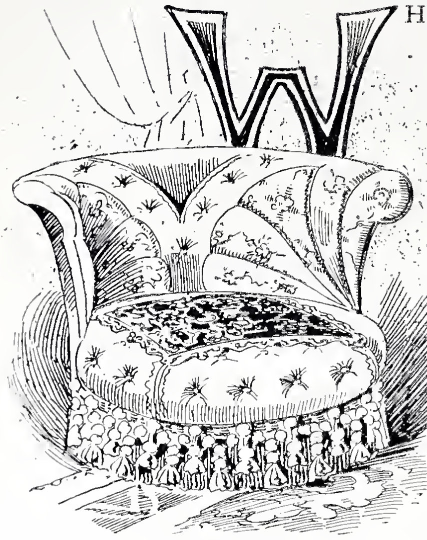


Fig. 1.

WHEN designing goods for the dining-room, library, or study, the upholsterer is bound down by certain unwritten laws as to colour and form. In those associations tradition dictates that a certain sombreness of colour and solidity of form shall be observed, and the light and fanciful are not permitted there. It is reasonable that things should be so ordered, for the usages of the apartments naturally influence their furnishing. The literary associations of the library and the study and the main purposes of the dining-room make anything of bright colouring or fanciful design seem out of place there; indeed, such an innovation is rarely attempted.

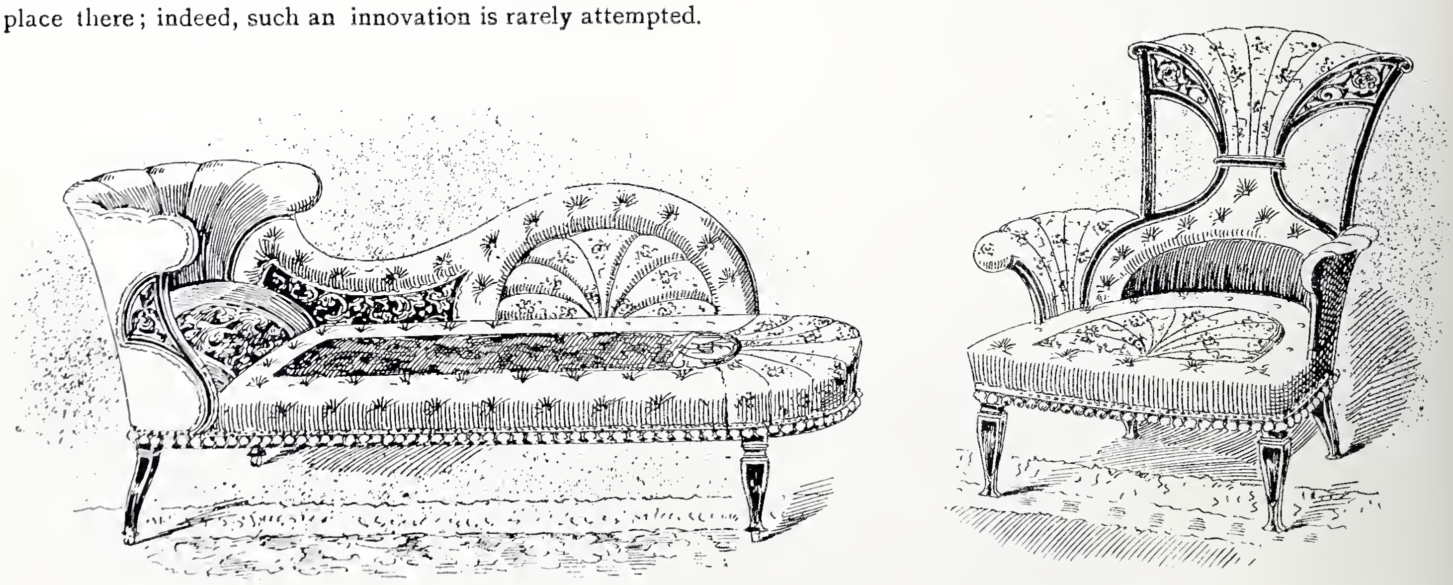


Fig. 2.

On entering the drawing-room, however, from the seclusion of the former apartments, or after the gastronomic exercises of the last-named, one emerges from the influences of deep thought, or is incapacitated for it by the satisfying influences of the "hospitable board," and both mind and body seek for relaxation and enjoyment.

It is not too much to say that the success of the drawing-room depends almost entirely—if not altogether so—upon the upholsterer. It matters not however fine may be the art treasures displayed and the music performed there, whatever may be the standard of the conversational powers at work—if the chairs are uncomfortable and in bad taste, and if the doors and windows are not cosily and tastefully decked with good draperies, there is felt to be something wanting.

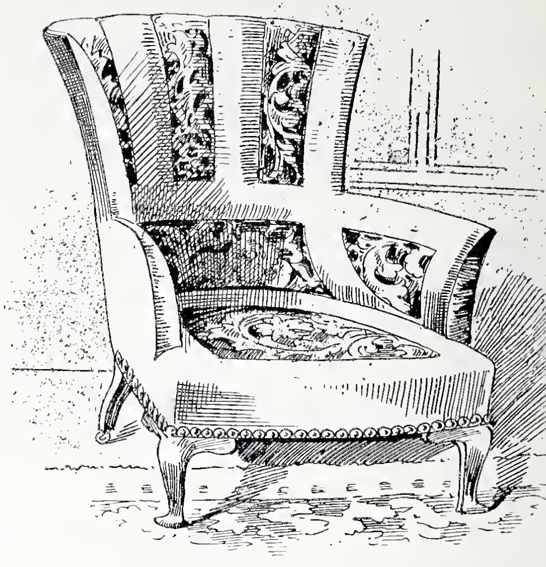


Fig. 3.

Although we may seem to be claiming too much for a branch of our craft, and may be accused by some of going too far, we are speaking quite seriously, and contest that the claim is well founded. It is well, therefore, that the upholsterer should duly appreciate the importance of his work—as, indeed, he does—and remember that "with this honour cometh responsibility."

It is to drawing-room work, principally, that our suggestions this month are confined, and the designs which appear include both those goods in which the honours are divided between show-wood and textiles, and those in which the latter materials play the leading part.

To the last-named the easy chair by the initial letter belongs. The couch and chair numbered "2" embrace both mediums of decoration, and bring into requisition the services of the carver as well as those of the upholsterer. In these, as, indeed, in all the accompanying articles, the lines of the different materials—plush, or velvet, and figured silk—have been planned to harmonise with the main lines of the frames, to secure a happy *ensemble*, and the designer's efforts in that direction have, we think, had a successful result. The frame might be either of rosewood or mahogany, as price would permit.

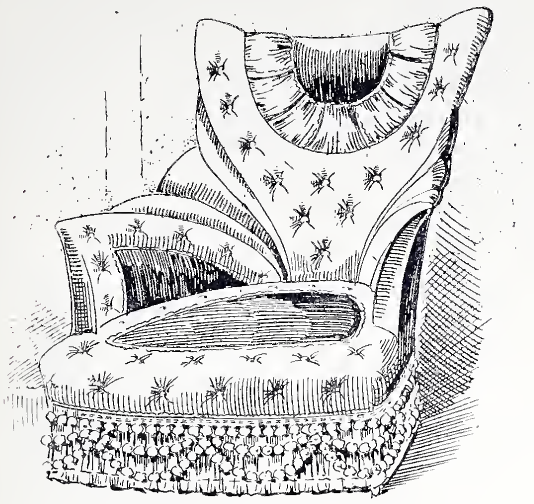


Fig. 4.

Fig. 3 reminds one of the tub chair, and is of a shape and size which are pre-eminent for comfort. It would do equally well for the drawing-room or dining-room. If for the former, silks and plush, or velvet, should be used, but for the latter a quiet tapestry would prove the more suitable. It is a good old form which will never lack purchasers.

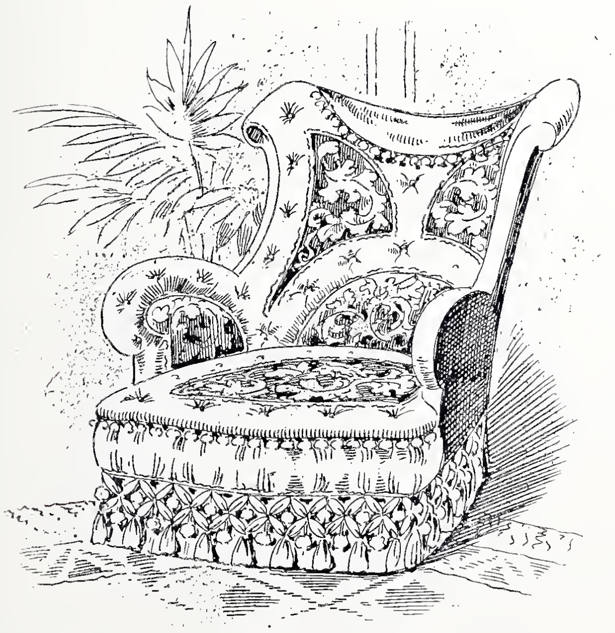


Fig. 5.

The lines of Fig. 4 are more than ordinarily pleasing, and may be described as "flowing" in disposition. The choice of covering may be left to the practical reader, but the class is indicated by the treatment of the sketch.

Fig. 6 is a really novel plan for fitting up a cosy corner with just a couple of rout seats, a corner wall-bracket, and some simple drapery. It has, so far as we know, not been previously done on similar lines, and commends itself for economical considerations as much as for effectiveness. The bracket need not be expensive, nor need the seats; and as for the drapery, its choice may be governed by the means of the purchaser. Beneath the bracket shelf, Bartolozzi or other engravings or cabinet photos would look effective, and the spaces separating them might be treated with spindles, as shown, or in other ways which suggest themselves. The scheme would permit great freedom in treatment, and the same design, practically, might be made up to accord with the most varied tastes. This suggestion does away with the idea that a cosy corner to be "the thing" must be costly, and it is to be hoped that it, together with the accompanying ideas, will help to lighten the task of the exhausted designer who may be racking his brain to sustain his reputation for the production of the ever-sought-after "novelty."

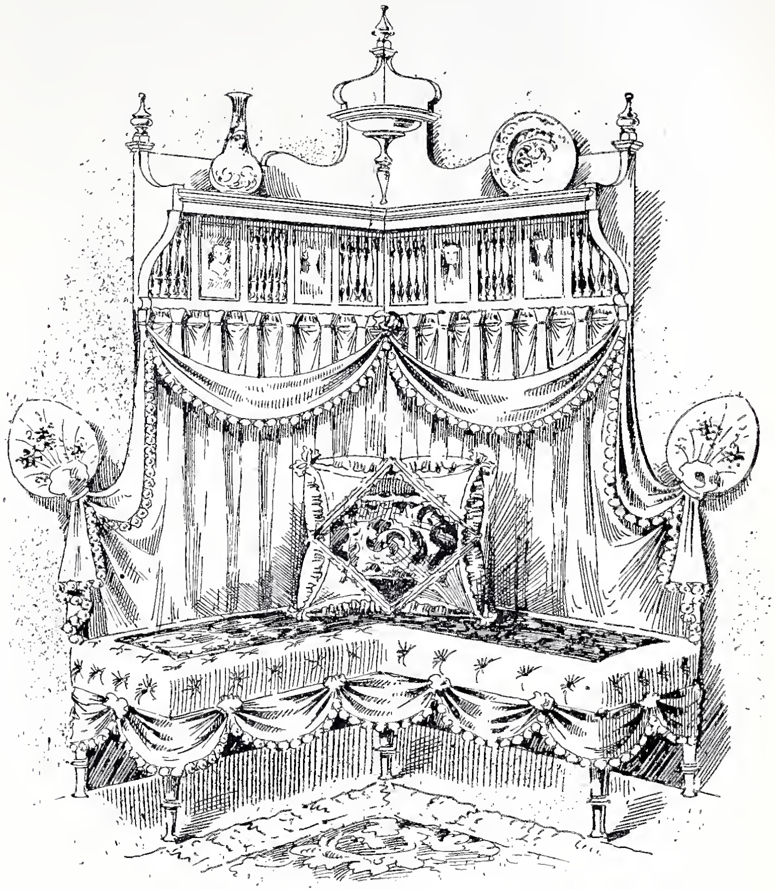
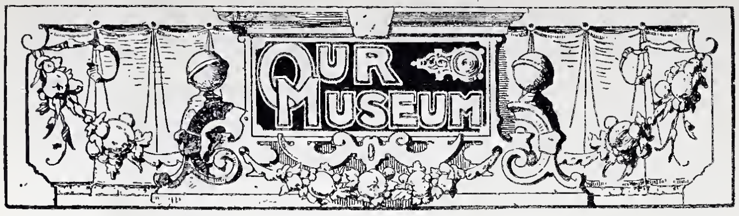


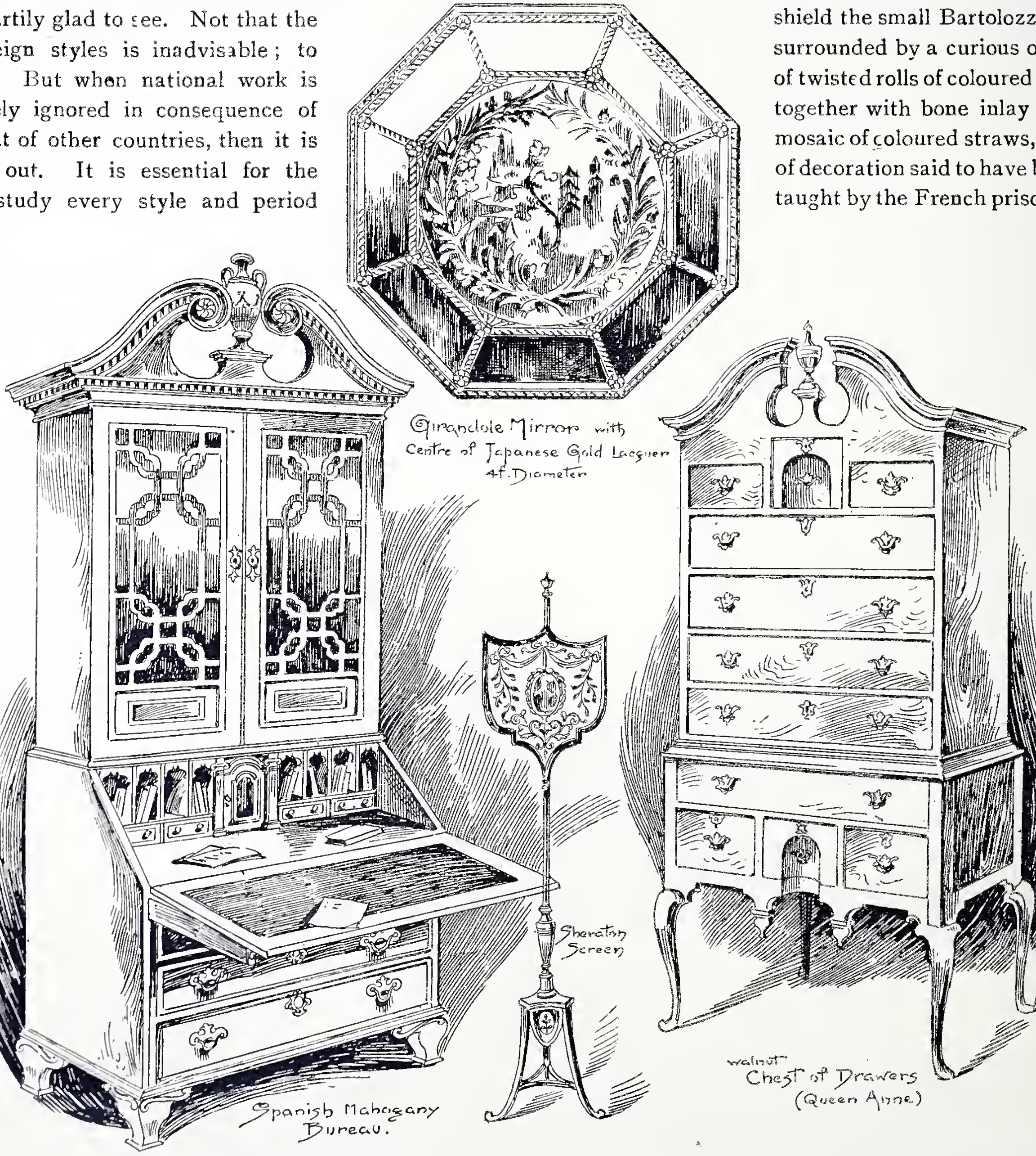
Fig. 6.



SOME EARLY ENGLISH TYPES.

(See also Special Plate.)

ONCE again the space in "Our Museum" is devoted to a number of representative examples of English work. Cabinet makers, after a brief following of Continental patterns, are once more turning to the work of their own countrymen of other days to see what inspiration may be gained from it, and it is a step which the curator is heartily glad to see. Not that the study of foreign styles is inadvisable; to the contrary. But when national work is almost entirely ignored in consequence of a rage for that of other countries, then it is time to cry out. It is essential for the designer to study every style and period—from the rude efforts of primitive man to the latest masterpieces produced—but he must not forget his nationality.


Girandole Mirror with Centre of Japanese Gold Lacquer 4f. Diameter
Spanish Mahogany Bureau.
Sheraton Screen
walnut Chest of Drawers (Queen Anne)

The examples shown are representative of furniture which was once common throughout the land. The Elizabethan oak cabinet with somewhat elaborate mouldings and halved turned work; the tall "Queen Anne" walnut chest of drawers, standing on shaped legs; the chairs, with their cleverly designed backs, of the Chippendale and Heppelwhite schools; the cabinet with glazed traceried doors, and fine old bureau of Spanish Cuba mahogany—a wood for which there was such a rage that the supply became exhausted—all embrace in a marked manner the main characteristics of the period to which they belong.

The octagonal girandole mirror is curious. The centre panel of Japanese lacquer is evidently the work of no mean artist, and reminds one of the popularity of such decoration in the last century, when it was frequently employed in clocks, cabinets, and chests of drawers. There is really no reason why good lacquer panels should not be more frequently used nowadays.

The little fire screen is a gem of Sheraton work; light, graceful, and inlaid with the greatest delicacy with satinwood stringing. In the centre of the shield the small Bartolozzi engraving is surrounded by a curious ornamentation of twisted rolls of coloured paper, which, together with bone inlay and a kind of mosaic of coloured straws, were methods of decoration said to have been done and taught by the French prisoners confined in Porchester Castle at the end of the last century. It is through the courtesy of Mr. G. H. Kitchin, architect, that these examples appear here this month.

Description of Special Plates.

AN INGLE NOOK FIREPLACE.

THE Ingle Nook bearing the name of Mr. Maurice B. Adams, illustrated in this issue, is one which has been carried out by Messrs. Foster, Cooper, and Foster, of Long Row, Nottingham. The style and title of the firm—hitherto known as Messrs. Foster & Cooper,—has been altered in consequence of the introduction of a new member, Mr. W. H. Foster, the son of Mr. Foster, who has passed through an architectural training, and who has for six years served the firm of which he is now a member.

The high class of the work which comes from the factories of Messrs. Foster, Cooper, & Foster was referred to in high terms of commendation some short time ago in these columns, and we need not now add anything to what was then said. The design and execution of this ingle nook are on a par with each other, both showing a complete mastery of the work in hand. Mr. Adams's scheme is an interesting study in the skilful disposition of masses, and the arrangement of simple and effective detail.

BEDROOM FITMENT.

By A. Causton, Architect.

Fitments are coming to the front; but as few, very few, of them find their way into the showroom or window it is necessary to go to the apartment for which they are designed to judge of their design and effect.

For a refined study in simple woodwork, depending principally on good proportion, well-planned mouldings, and clean workmanship for its effect, one need not ask for anything better than the design from the pencil of Mr. Causton which has called forth these remarks. Convenience is not sacrificed to effect, but effect does not suffer in consequence, and we commend this clever scheme to the notice of those who are including fitments in their business.

SOME AMERICAN JOTTINGS.

Our page of American work this month shows how designers on the other side of the Atlantic are seeking for inspiration in European sources. The two first and the last of these have been made up by an American house, and the remaining three are put forward as suggestions for interior furnishing and decoration.

The mantel and staircase are illustrated as showing how temporary decorations may be effectively arranged for festive occasions with very little outlay, and they are not devoid of interest. These sketches are not, in themselves, characterised by any great originality, but they seem to indicate that American furnishers are in a measure abandoning the comparatively heavy goods hitherto produced by them and are going in for something of a lighter and more graceful character.

SIDEBOARD IN THE QUEEN ANNE STYLE.

By Henry Pringuer.

Scarcely any style appears to greater advantage in high-class sideboards than that rendering of the Renaissance which prevailed in England during the Queen Anne period. The classical simplicity of line and refinement of detail which characterise the main elements of the style will, we think, ever remain popular in the estimation of cultured taste. The sideboard, published herewith on a special plate, represents an original interpretation of Queen Anne lines, in keeping with the fashionable preferences of to-day. The upper part is based upon the traditional flat style of sideboard back which was in vogue fifteen or twenty years ago. The elaborate structural conditions which characterise the typical modern sideboard are, in the present instance, dispensed with in favour of comparative simplicity of design. The shelf appointments possess an essentially effective ornamental value, and display a pleasing symmetry of arrangement which contributes largely to the success of the design.

The object aimed at in this suggestion is a combination of all the qualifications of a useful and stylish piece of dining-room furniture at a reasonable figure.

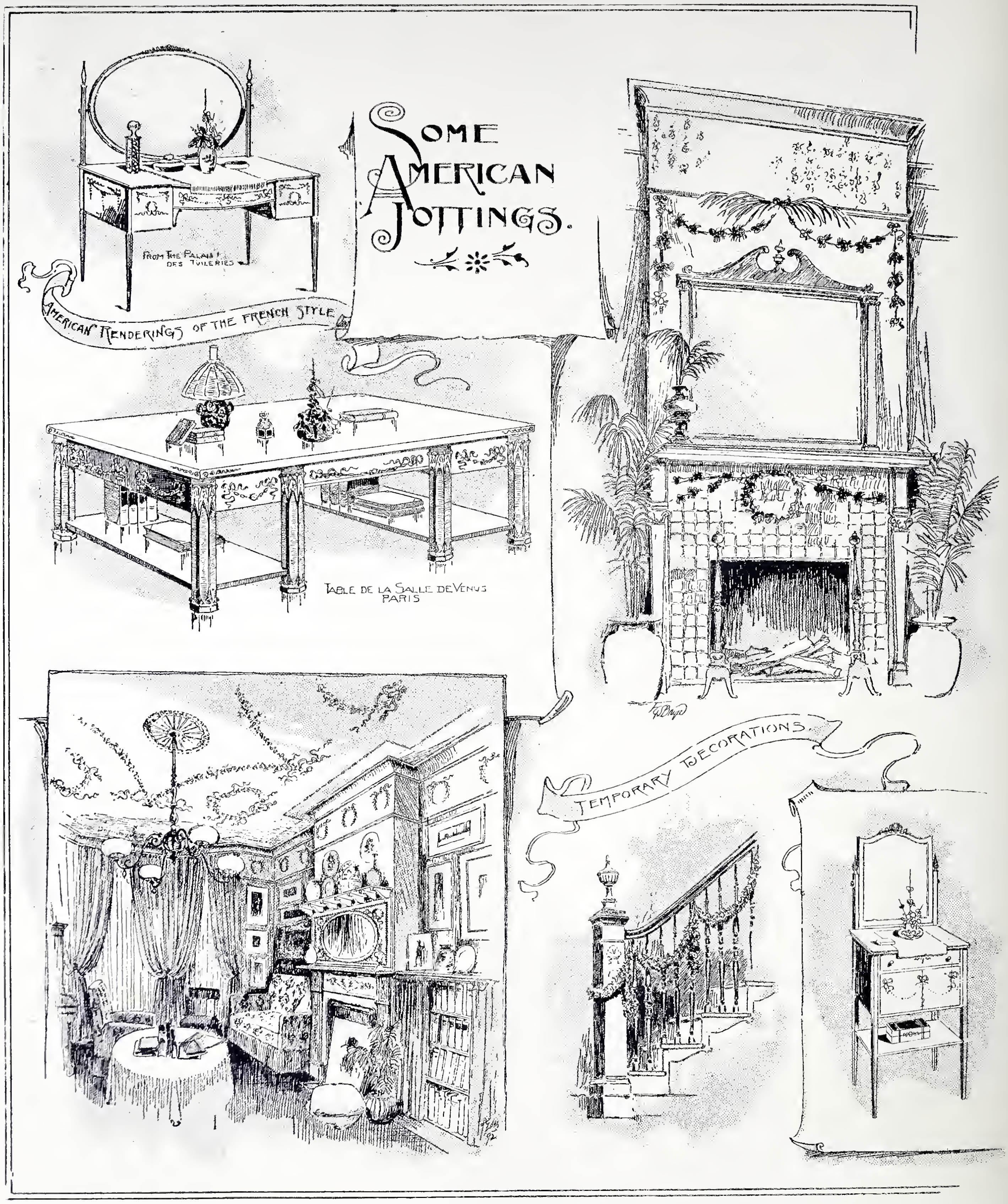
ANGLO-FRENCH DRAWING-ROOM CABINET.

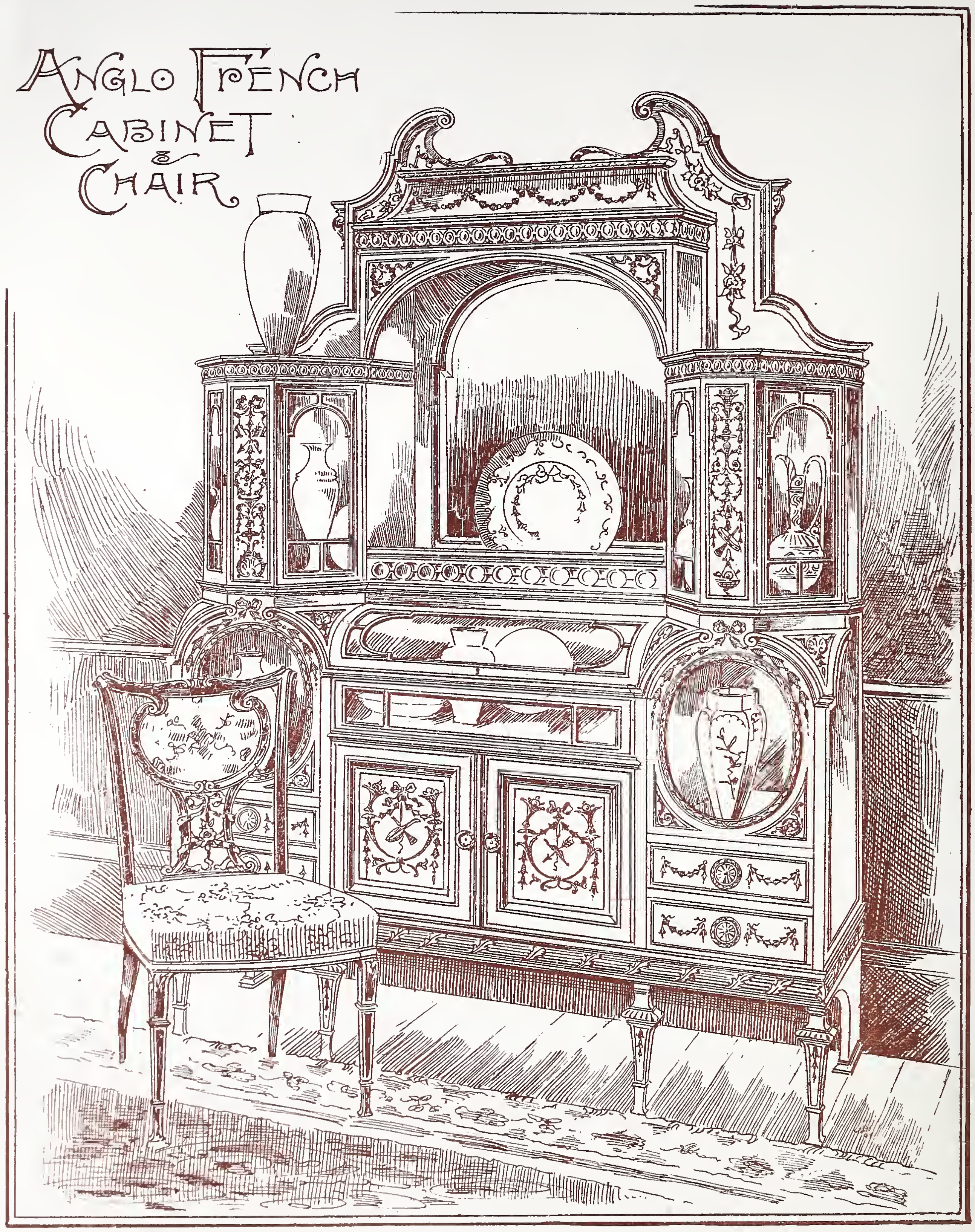
The drawing-room cabinet to which we this month give publicity exhibits some novelty of design in point of formation and general effect. The enrichment is carried out in the spirit of the Louis Seize style, which for artistic excellence affords a source of inspiration far preferable to the erratic and contorted elements of the preceding style. A rather fanciful result is obtained in the structural arrangements of the cupboards of the upper part, by reason of which the contents are rendered visible from all points of view. The general build of the article affords a favourable opportunity for an effective distribution of decorative detail which, we think, has been taken due advantage of by the designer. The framed-in recesses of the lower part form pretty settings for the pottery element which nowadays plays such an important part in connection with domestic cabinet work.

A piece of furniture of this description would look well if carried out in satinwood with coloured marquetry enrichment, such being a class of treatment best suited to the claims of the style represented.

Messrs. Longstaff & Pitcher, 52, William Street, Hampstead Road, N.W., are supplementing their long-continued successes in the manufacture of bedroom furniture by the production of artistic fitments of all kinds, and the all-popular cosy corner. We have been favoured with a view of a large range of designs and some finished work in these new departments, and have pleasure in testifying to their high merit, both as regards design and workmanship. This firm either supply fitments of their own design or work to the instruction of architects, as occasion may require, and are equally successful under all conditions. In cosy corners both English and French styles are followed, and many of the designs, dressed up in dainty textiles, are remarkably effective. As to price, the quotations are quite in accordance with the requirements of the day. Special design sheets and all particulars may be obtained by addressing inquiries to 52, William Street, Hampstead Road, London, N.W.

SOME AMERICAN JOTTINGS.

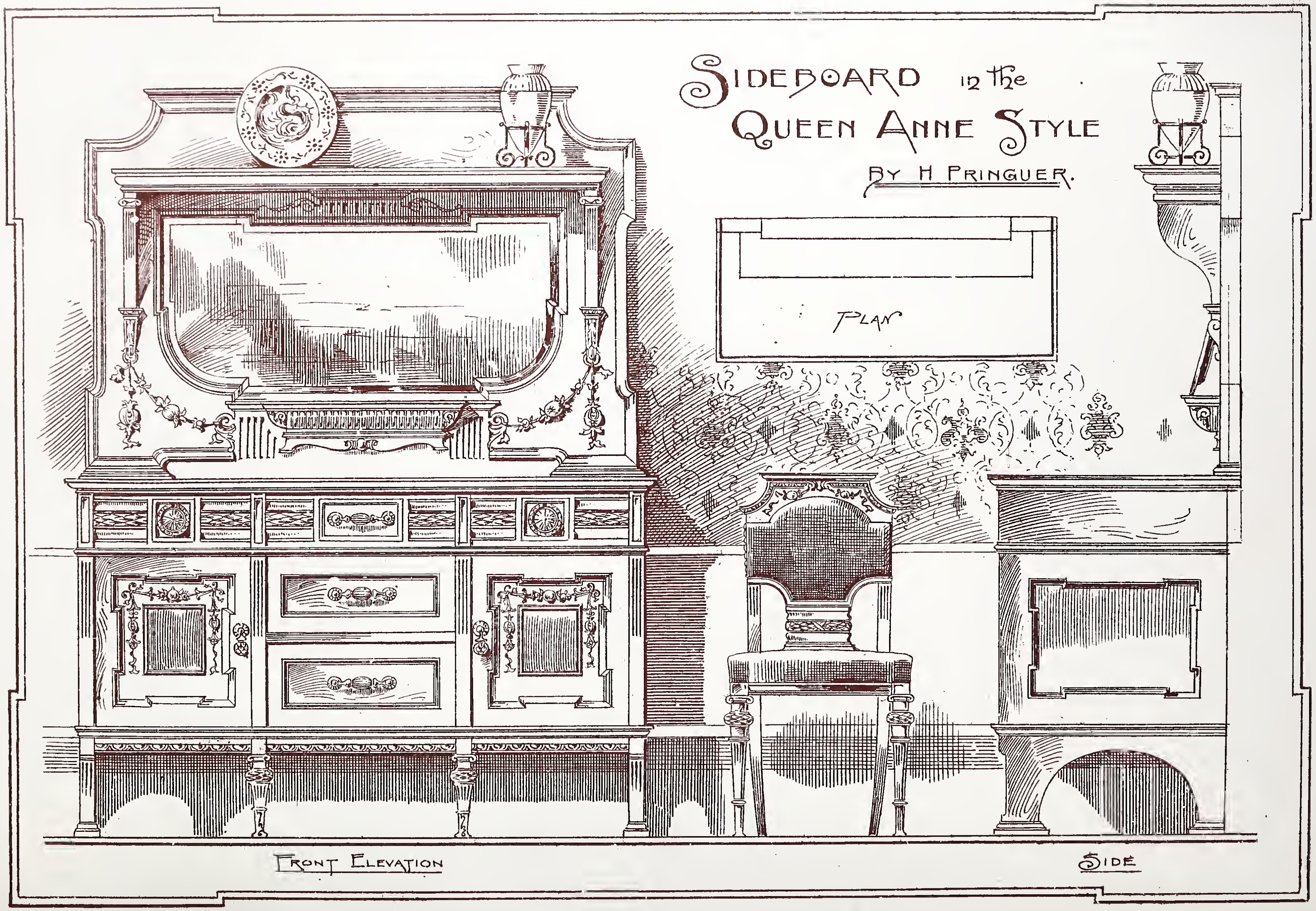

FROM THE PALAIS DES TUILERIES
AMERICAN RENDERINGS OF THE FRENCH STYLE
TABLE DE LA SALLE DE VENUS PARIS
TEMPORARY DECORATIONS

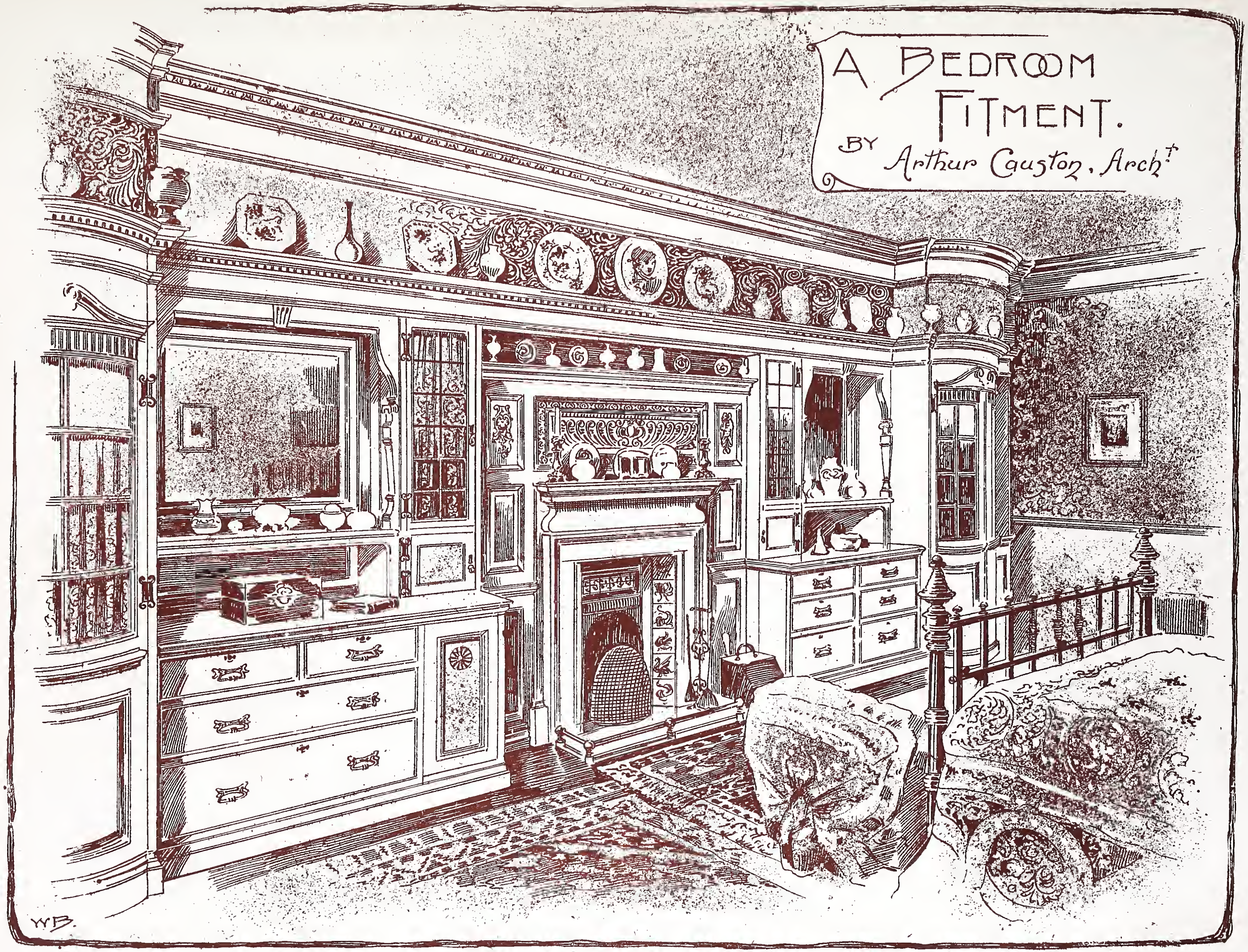


Anglo French Cabinet & Chair

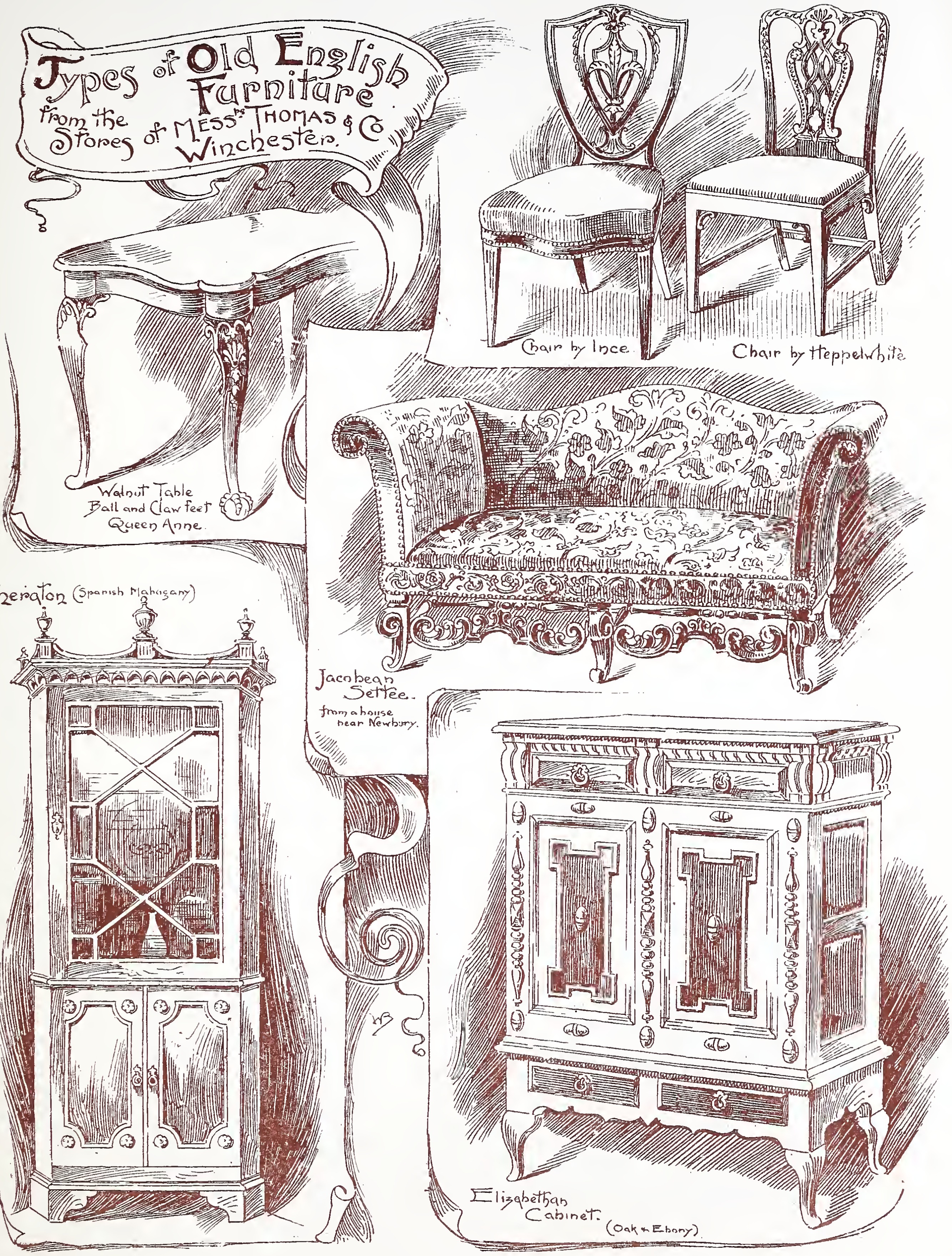
SIDEBOARD in the QUEEN ANNE STYLE

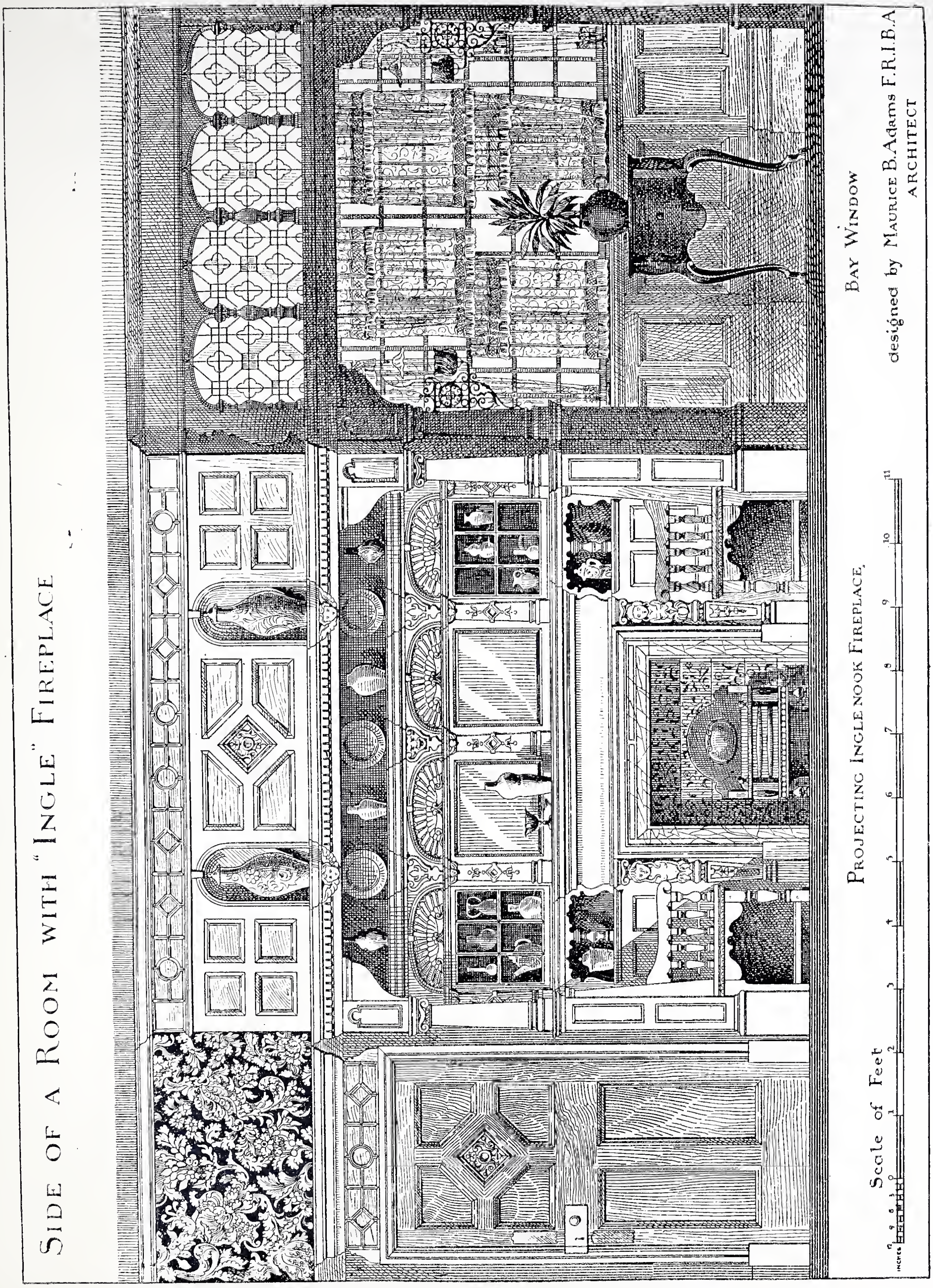
BY H. PRINGUER.


PLAN
FRONT ELEVATION
SIDE



A BEDROOM FITMENT.
BY Arthur Causton, Archt.


Types of Old English Furniture
from the Stores of Mess^rs Thomas & Co Winchester.
Chair by Ince.
Chair by Heppelwhite.
Walnut Table
Ball and Claw feet
Queen Anne.
Sheraton (Spanish Mahogany)
Corner Cabinet.
Jacobean Settee.
from a house near Newbury.
Elizabethan Cabinet. (Oak & Ebony)

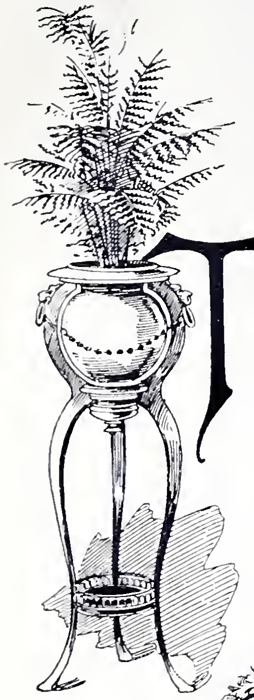


SIDE OF A ROOM WITH "INGLE" FIREPLACE

BAY WINDOW
designed by MAURICE B. Adams F.R.I.B.A
ARCHITECT
PROJECTING INGLE NOOK FIREPLACE,
Scale of Feet
INCHES
0
1
2
3
4
5
6
7
8
9
10
11

GOODS IN DEMAND

Furnishing Novelties.



UP-TO-DATE CABINET WORK.

THE commercial interests of the cabinet maker prompt him to make every effort to find out just what people are asking for; but it is not always easy to gauge the public taste. Mr. Frank P. Levi, who devotes himself to the production of fancy cabinet work, however, seems to know what is wanted by trade buyers just now, for the goods which he is showing at the Crowndale Cabinet Works, Bayham Street, Hampstead Road, are just the class to catch the eye and lead to a ready sale.

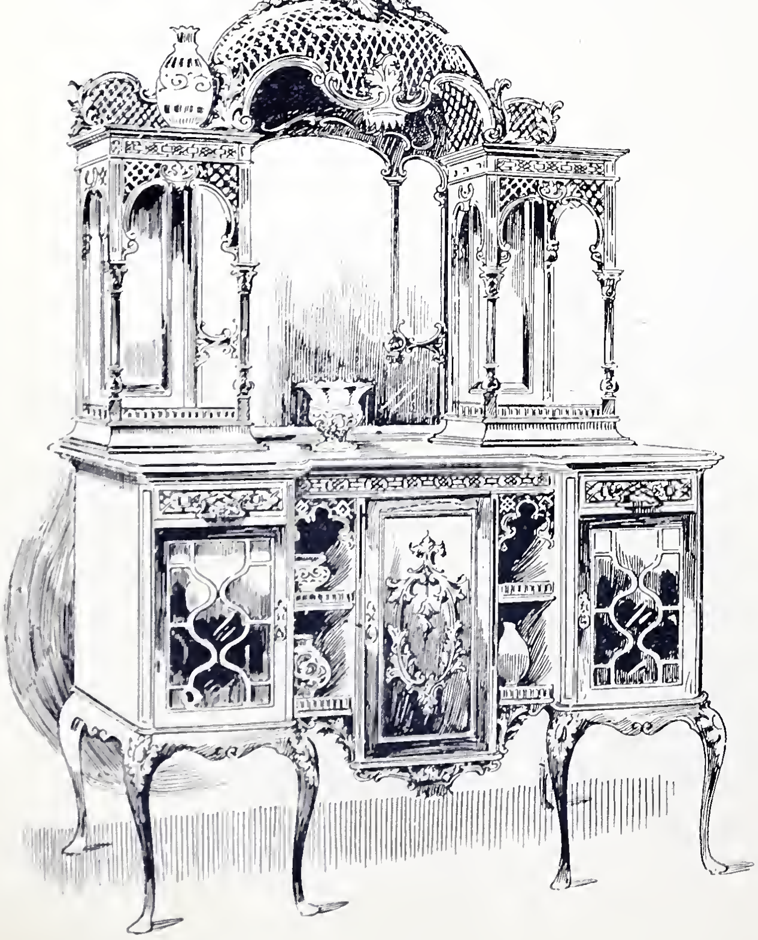


Fig. 1.

* * *

This is not the first time that the work emanating from the factories at the above address has been commented upon in these columns, and when last referred to it was mentioned in commendatory terms. That it has not gone back at all, either in style or quality, we can testify, for we took advantage of an opportunity last month to make a few notes on the latest things in evidence there.

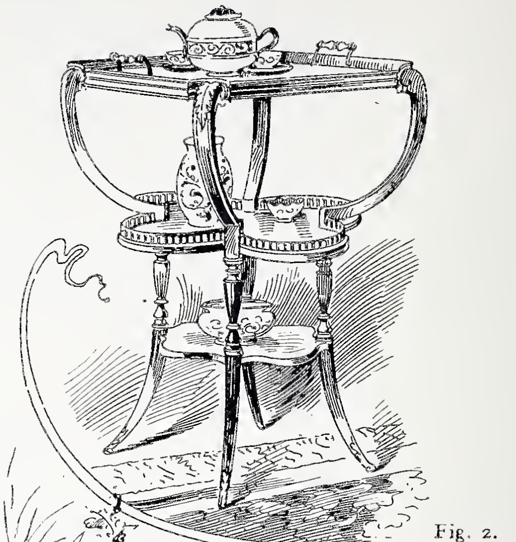


Fig. 2.

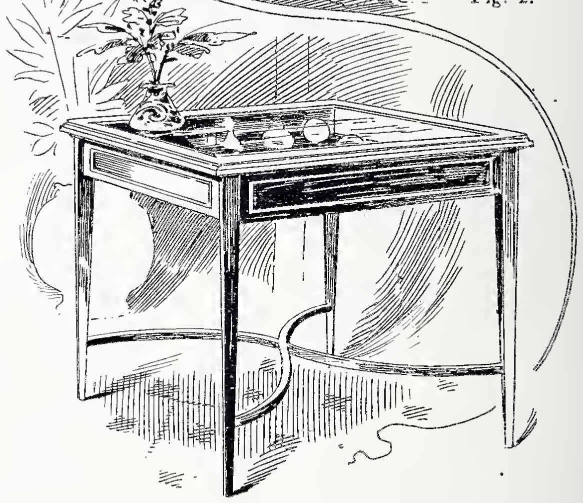


Fig. 3.

Thoroughly good workmanship is the leading characteristic of the stock, and where anything has to be turned out at a low figure its reliability does not suffer in consequence. All manner of styles are in evidence, and space will not permit us to illustrate representative pieces of every class, but the sketches accompanying these notes will be sufficient to show the buyer what sort of thing he may expect to find when calling at the above address—a call which should not be deferred.

* * *

As for cabinets, Fig. 1 is a rough indication of a line which is leading somewhat for the time being, which may be dubbed "Chippendale-Anglo-French." A cabinet of this kind appeals to those who have a weakness for the fanciful, and the number of orders received shows that such people are not few. Made in dark mahogany, with good sharp carving, brass galleries, pierced canopy, and dressed up with some artistic pottery, it is effective in its play of light and shade. Of course this is only one selected from among many.

* * *

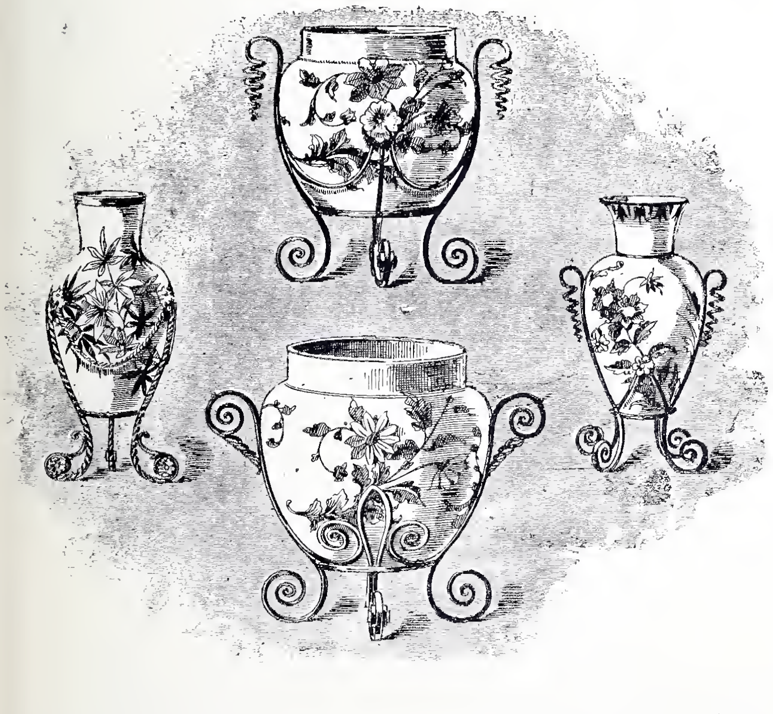
Those who are on the look-out for a pretty and most handy afternoon tea-table could not find anything better than Fig. 2. It is a very graceful piece of work, and in every way fitted to answer the requirements of indulgence in "the cup that cheers." The tray, of course, lifts off. This table stands among others of all shapes and sizes, which include many patterns equally attractive.

* * *

For the rest, the showroom is stocked with jardinières, étagères, showcases, wall-brackets, and scores of other knick-knacks, of which we illustrate the "Excelsior" plant-stand (Rd.), the "At Home" tea-table (Rd.)—referred to in the preceding paragraph—and a showcase, from among many designs. If there is any trade to be had, Mr. Frank P. Levi merits a good share of it.

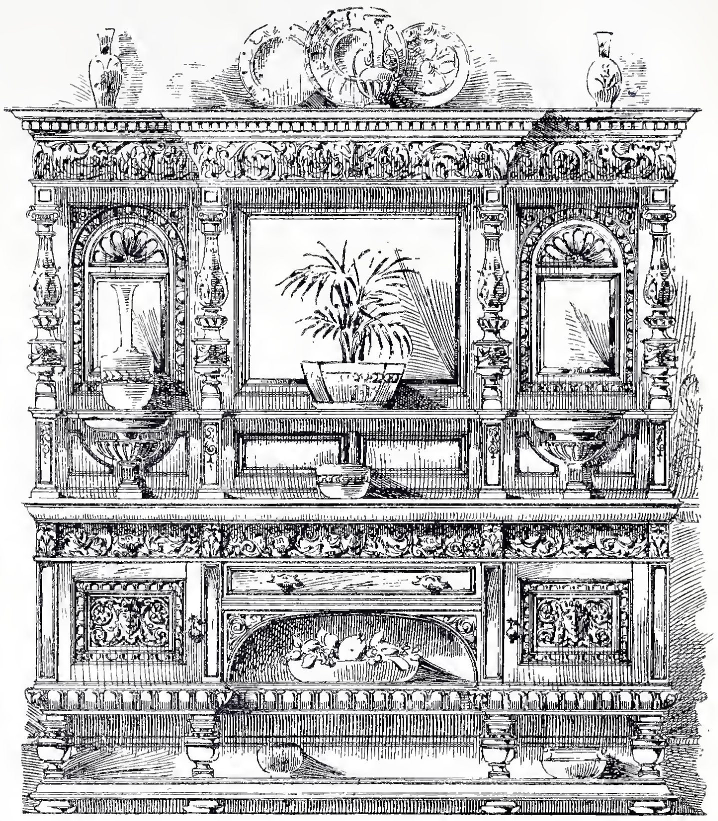
* * *

There never was a time when the work of the potter was so much in demand. The strides which have been made in that direction of late years, together with the happy combination of pottery with art metal-work, have raised that class of goods to a position which makes them practically indispensable to the middle-class house furnisher, and fresh advances are being made every day. The group above has been sketched from a selection of examples from the works of Mr. G. E. Hawkins, art metal-worker, 15 and 16, Legge Lane, Birmingham, and is quite representative of the class of thing that is being asked for just now.



* * *

The West of Scotland Furniture Manufacturing Company, Beith, N.B., are certainly going ahead in a right direction. We have recently had the pleasure of seeing the patterns which they are now pushing in bedroom suites, sideboards, and other branches of their work; and after inspecting them, we were not surprised to learn from their representative that—notwithstanding the general depression of trade—the company has been, and is still, doing very well. Passing over patterns of an every-day commonplace class—of which the selection is excellent—a number of suites in the Jacobean style call for note. In them the spirit of the Jacobean is retained, but it is freed from unnecessary heaviness to make it more in accord with modern ideas and requirements. The result is a number of suites—in dark oak, of course—which may justly be described as "novelties," and which are meeting with very great success. They "must be seen to be appreciated," and buyers will do well to make themselves acquainted with them.



* * *

The same style is being carried out in dining-room, library, and hall goods. Of course the company do not confine themselves to one style, but the accompanying sketch will give a good idea of their rendering of the Renaissance. Unfortunately, space will not permit the illustration of more than one example of the work of the above company, but designs and all necessary particulars are to be had by applying to the above address. Buyers should make themselves acquainted with a 5ft. walnut bedroom suite, one of the company's latest lines, which is taking everywhere, and is remarkable value for the money.

Messrs. G. Hutchings & Sons, manufacturers of basket and wicker furniture, Weymouth, have recently had a selection of most attractive and saleable novelties on view at the Manchester Hotel, London, which we intend to review more fully in our next issue.

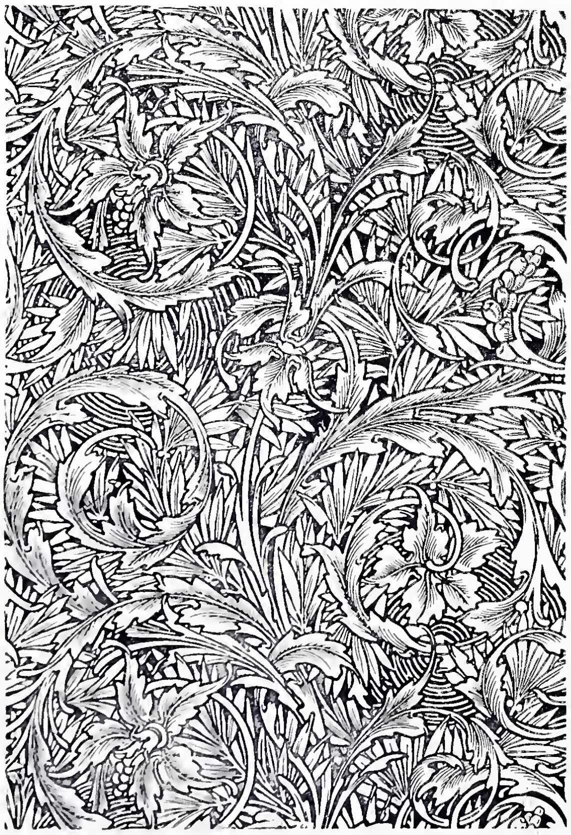
Messrs. Oliver & Co., wholesale furniture manufacturers, Abbey Works, Torquay, have opened London showrooms at 17, Berners Street, W., where buyers should call and inspect the goods on view.

DECORATIONS OF TO-DAY

NEW SEASON'S PAPERS

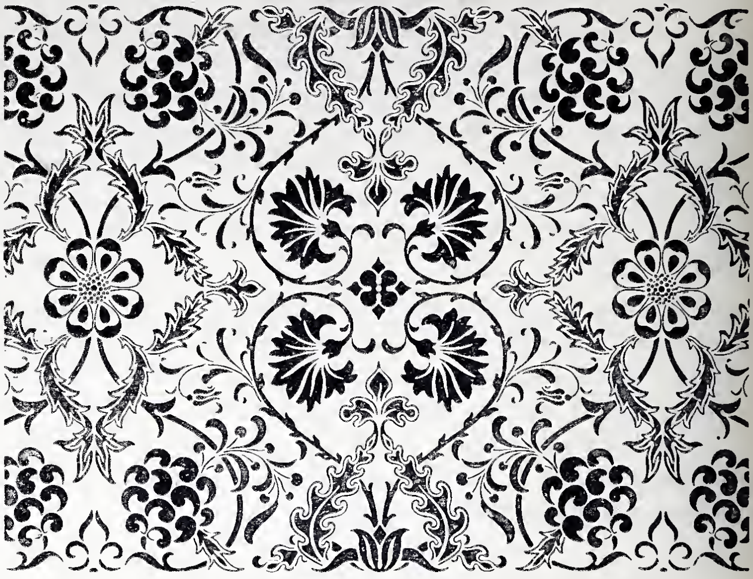
At Messrs. JEFFREY & Co.'s

NOWADAYS cheap wall papers do not necessarily mean inferior design and colouring Firms of the standing of Messrs. Jeffrey and Co., 64, Essex Road, Islington, N., are, year by year, raising the standard in that department of art industry, and today it is possible to obtain papers at eighteen pence and two shillings per piece, which years ago could not be obtained for double or treble that amount. The above firm are now distributing their new season's books, and during the past month it was our pleasure to go through the new papers of which they intend to make a speciality for 1893.

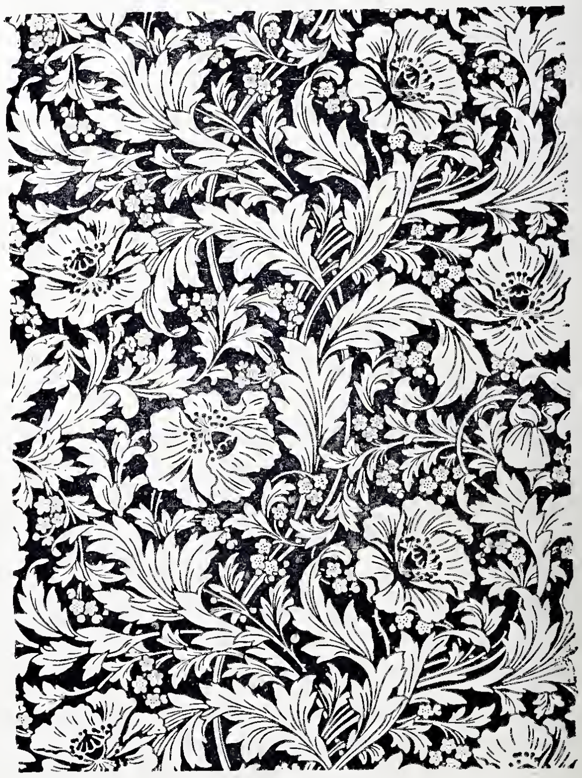


The "Sherwood," hand painted, alternative filling or Season's Frieze.

Starting first with the block-printed papers, it will be understood how impossible it is for us to describe them when we mention the fact that they include some of the best work of our leading living ornamentists. Every section of the house has been catered for in the choice and rendering of the new patterns, from the hall to the bedroom, and all tastes have been borne in mind in the production of schemes of colouring. The list of new patterns is far too lengthy for us to enumerate the whole, but we may just particularise a few which we deemed to be specially noteworthy. The "Isis" and the "Bute," by Mr. C. F. A. Voysey; the "Salvador;" the "Buckingham," by Mr. H. W. Batley; the "Spencer"—with ceiling to accord—by Mr. S. Mawson; the "Vatican," by Mr. L. F. Day; the "Tulip" and "Tulip Frieze," by Mr. Heywood Sumner; the "Seasons," by Mr. W. S. Black; the "Muse" and "June" ceilings, by Mr. A. J. Tatham; the "Frankfort" and "Cardiff," for staircase decoration; the "Mercury," also for staircase, by Mr. L. F. Day; are one and all exceptionally successful, reflecting all credit on the power of the designers and on the skill of Mr. Warner—the principal of the firm—as a colourist. The "Princess" decoration is one which may be applied in a variety of ways; it may either be hung as a decoration with ordinary dado, filling, and frieze, or the filling may be used in panels for the enclosing of which an additional border is provided.



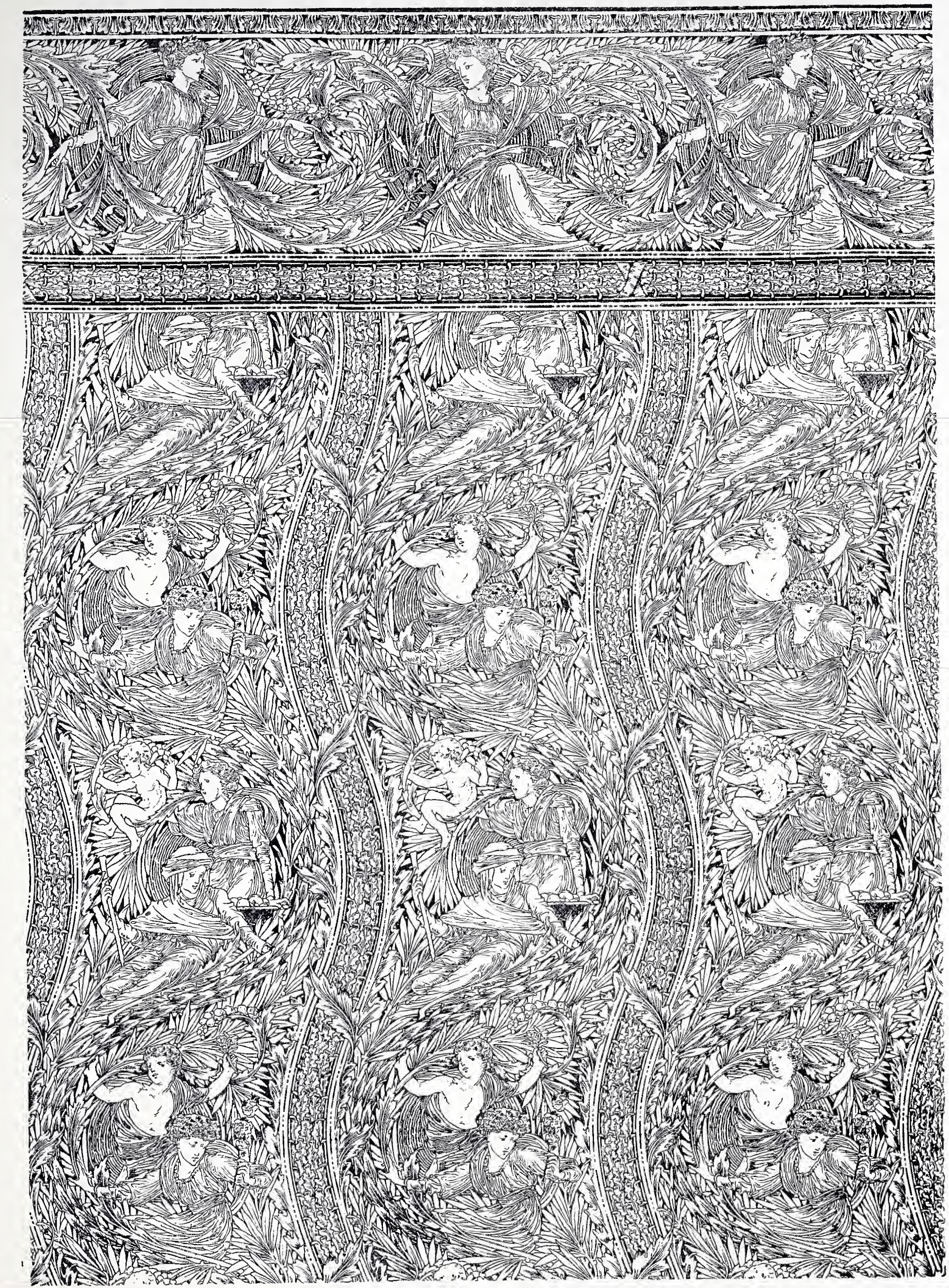
The "Spencer" (hand painted) Ceiling Paper.



The "Taunton" (inexpensive) Machine Printed Paper.

In ceiling papers the selection is even better than formerly, and that is saying a good deal. Those printed in a raised flock on a talc ground have a very pleasing and rich effect. A new tile paper, the "Mexican," is also a fresh departure, and is printed in several colourings, the blue being, perhaps, the most successful.

For the convenience of those firms who have special commissions in hand, and require a high-class book of patterns from which to select, Messrs. Jeffrey & Co. have books of their "Victorian" series of large scale designs, which include the finest papers they have brought out in the present or former years, bearing such names as those of Mr. Walter Crane, Mr. L. F. Day, Mr. A. H. Macmurdo, Mr. F. Vincent Hart, Mr. W. Hampden Pratt, Mr. W. Scott-Morton, the late Mr. J. D. Sedding, and others already mentioned. The quality of these goods tempts us to dwell longer on the consideration of this section, but we must proceed. Never has this firm had so excellent a variety of cheap machine papers as they have for the coming season. Every effort has been made to wed high quality with comparative inexpensiveness, and the result is in every way successful. The sample books of papers, ranging from a shilling to four shillings and sixpence per piece, classified for all apartments, to facilitate immediate reference, are thoroughly representative, and will be found most useful by furnishers in the course of every-day trade. Taken altogether, this firm's latest display leaves nothing to be desired, and will go to place them still higher in the ranks of those who endeavour to improve the decoration of the home on—what is a most important point—thoroughly commercial lines. Commercial experience, as well as good taste, is brought to bear in all sections.


The "Seasons" Decoration, by W. S. Black.

Art Lectures and Literature.

ART AND ARCHITECTURE IN TENNYSON'S POETRY.

(*Continued from Page* 185.)

REPRINTED FROM THE "BUILDER."

And here we enter the Palace again—

"Likewise the deepset windows, stained and traced,
Would seem slow-flaming crimson fires,
From shadowed grots of arches interlaced,
And tipt with frost-like spires."

It seems hard to place this last detail. The windows are evidently seen from within, but the "frost-like spires," surely those should be exterior details; we can hardly see where they come in, unless the idea is of arches honeycombed with niches each with its crocketted finial.

"Full of long-sounding corridors it was
That over-vaulted grateful gloom,
Thro' which the livelong day my soul did pass,
Well pleased, from room to room.

"Full of great rooms and small the palace stood,
All various, each a perfect whole
From living Nature, fit for every mood
And change of my still soul."

The rooms were filled with wall paintings, of which a wondrous catalogue follows; but we are concerned just now with the architecture. The palace, besides these varied rooms, was not without its great hall, where architecture could have her fullest and grandest expression:—

"Above the fair hall-ceiling stately-set
Many an arch high up did lift,
And angels rising and descending met
With interchange of gift."

This last is a really original idea in sculptural decoration, which might be laid hold of and worked out in a great building, if ever there were a chance for it in these days of economy and Office of Works rule. Equally the pavement was a field for a grand decoration, full of meaning:—

"Below was all mosaic choicely planned
With cycles of the human tale
Of this wide world, the times of every land
So wrought, they will not fail.

* * * * *

"But over these she trod, and those great bells
Began to chime. She took her throne:
She sat betwixt the shining oriels
To sing her songs alone.

"And thro' the topmost oriels' coloured flame
Two god-like faces glazed below,
Plato the wise, and large-browed Verulam,
The first of those who know.

"And all those names, that in their motion were
Full-welling fountain-heads of change,
Betwixt the slender shafts were blazoned fair
In diverse raiment strange:

"Thro' which the lights, rose, amber, emerald, blue,
Flushed in her temples and her eyes,
And from her lips, as morn from Memnon, drew
Rivers of melodies."

This suggestion of music from the colouring of the stained windows reminds one of Viollet-le-Duc's remarkable reminiscence of his childhood, when, being carried into Nôtre Dame on the occasion of a high function, he thought that the sounds of the organ came from the colouring of the great rose window, which he gazed upon with awe. But if the palace was richly lighted by day, colour was not to be forgotten, either, when the sunlight had died out of the stained windows; the soul would still have her coloured light.

"She—when young night divine
Crowned dying days with stars,

"Making sweet close of his delicious toils,—
Lit light in wreaths and anadems,
And pure quintessences of precious oils
In hollowed moons of gems

"To mimic heaven; and clapt her hands and cried,
'I marvel my still delight
In this great house, so royal-rich and wide,
Be flattered to the height.'"

This idea also, of the mimic heaven of lights, might be actually carried out in the lighting of a great dome. The poem is or should be familiar to every English reader; but it came among the earlier poems, less read and less familiar now than many of the later ones, and it is worth while to draw attention again to this magnificent example of architectural conception in poetry, which probably, for grandeur of effect combined with richness and multiplicity of detail, can hardly be matched elsewhere in poetic literature.

The strong sympathy with Gothic richness and multiplicity comes out again in the description of Camelot and the hall built by Merlin for Arthur in the Idylls ("The Holy Grail"):—

"For all the sacred mount of Camelot,
And all the dim rich city, roof by roof,
Tower after tower, spire beyond spire,
By grove, and garden lawn, and rushing brook,
Climbs to the mighty hall that Merlin built.
And four great zones of sculpture, set betwixt
With many a mystic symbol, gird the hall;
And in the lowest beasts are slaying men,
And in the second men are slaying beasts,
And on the third are warriors, perfect men,
And on the fourth are men with growing wings,
And over all one statue in the mould
Of Arthur, made by Merlin, with a crown,
And peak'd wings pointed to the morning star."

In a passage in the same poem we have a sketch of the rich crumbling city of ancient Camelot, as seen from within, which is like an etching by Méryon, one of his strange, weird, exaggerated dreams of ancient Paris:—

"Our Camelot,
Built by old kings, age after age, so old
The King himself had fears that it would fall,
So strange, and rich, and dim; for when the roofs
Totter'd toward each other in the sky,
Met foreheads all along the street, of those
That watched us pass."

To turn from these rich fancies of imaginary architecture to sketches of existing effects, we find a remarkable collection of slight but effective touches in the poem called "The Daisy," which is really a reminiscence of a rapid journey across Italy, taking its name from the incident of a daisy plucked on the Splugen. These succeeding descriptions are of the shortest, just light touches in passing; but notice how the poet in a few happily chosen words has in each case touched the essential feature and sentiment of the various architectural incidents:—

"What Roman strength Turbia showed
In ruin, by the mountain road;
How, like a gem beneath the city
Of little Monaco, basking, glowed."

(*To be continued.*)

Round the Trade.

A BRISTOL CABINET MANUFACTURER.

AMONG those whose efforts have made the cabinet making industry in Bristol an important one, Mr. J. W. Davis is well known to those who are acquainted with West of England trade. The business which he has conducted with marked success was started nearly thirteen years ago in that city at 127, Victoria Street, with workshops at Cathay. In March, 1889, the large works in Moon Street, then known as the Colston Joinery and Moulding Mills, came into the market, and recognising the desirability of having the more important articles made under direct personal supervision, and the need for more space and machinery to cope with a rapidly-increasing trade, Mr. Davis purchased those premises, which have a frontage of 220 feet (see bird's-eye view in advertisement pages).

The centre space consists of a large yard with a glass roof, surrounded by galleries, on which large quantities of dining-room and drawing-room frames are stored. On the lower floor are stored dry timber and veneers, arranged on racks, the second floor being fitted with machinery, comprising circular saws, band saws, jig saws, vertical spindle, and other moulding machines, tenoning, mortising, boring, and planing machines, and other contrivances, the whole of which are driven by a 25-h.p. steam engine.

Adjoining the machine shop is a showroom filled with bedroom and other suites, drawers, and other goods produced at the factory. Leading from the showrooms is the polishing-shop, heated by steam from the boiler.

The third floor is occupied by cabinet makers, chair and couch frame makers, upholsterers, and carvers, the present number of workmen being sixty-six, which staff will be augmented for the Spring. The deal work and circular front drawers, &c., are made by some thirty workmen at home, who receive supplies of material from the factory to ensure that well-seasoned timber only shall be used.

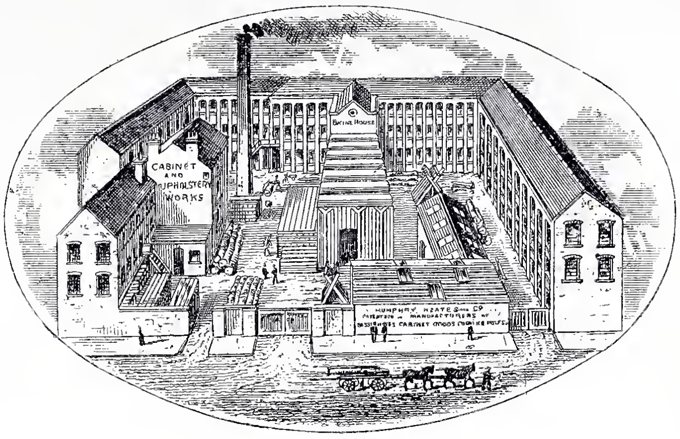
Adjoining the works is a large timber-yard, with substantial stages erected for the purpose of giving the timber a good seasoning in the open air. After some months the timber is taken to the dry timber stores already referred to, and when any work is in hand which it is possible may be exposed to a high temperature, the timber to be used is placed in a hot-air chamber located over the turners' shop.

Since acquiring these works, this manufacturer has added a fourth floor, where large quantities of drawing-room, dining-room, and bedroom suites in sections—all machined and ready for fitting-up and finishing—are stored, which not only ensures additional certainty in the seasoning of the timber, but by the preparation of large quantities of material at a time economical production is obtained.

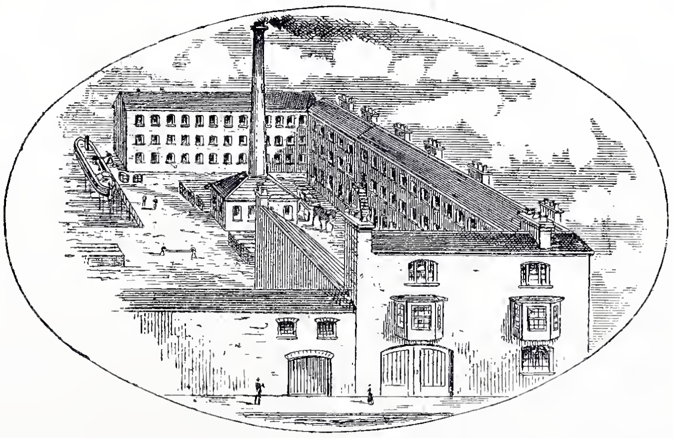
A visit to this factory will well repay buyers of medium-class goods, who may always go over the various departments and inspect the processes of manufacture. An illustrated seventy-six page catalogue may be obtained free on receipt of trade reference.

Messrs. HUMPHRY, KEATES & Co.

The business carried on by Messrs. Humphry, Keates and Co., Scotland Street Parade, Birmingham, embraces two chief departments, viz.,—that devoted to the production of cabinet work and furniture generally, and one in which perambulators and mail carts play the leading part. The cabinet and wood-turning business is one of the largest of its class in the Midlands, and the system adopted is most complete. Entering the premises from Scotland Street, a large three-story building 180 feet long faces one, at right angles to which two similar factories are situated, the space covered by these and outbuildings being some 25,000 square feet. The machinery for sawing, planing, mortising, &c., is situated on the ground floor, the timber being passed from dry timber stock-rooms to the machinery department, where it is put through the various machines, leaving only the fitting-up and finishing for the staff employed for that purpose.

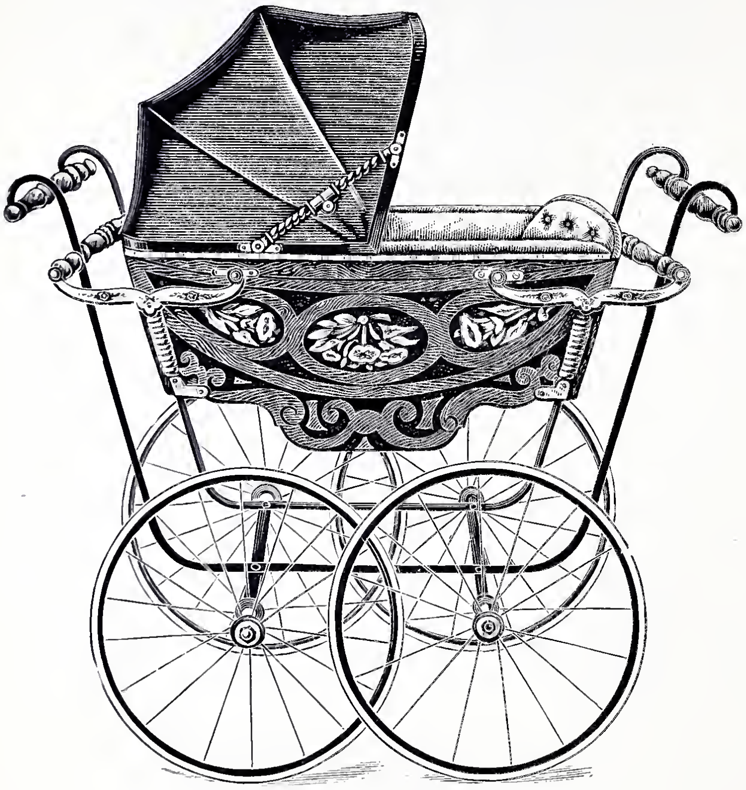


Allthough all classes of goods are included in the productions of this firm, painted and enamelled bedroom suites are a speciality. Additional premises have also been added for upholstery work, dining-room suites, sofas, couches, and similar goods being now turned out at Scotland Place, the Scotland Street Works having been found inadequate. In addition to these departments, the manufacture of cornice poles and wood turnery is an important one, some 20,000 or 30,000 poles being kept finished in stock ready for delivery. Forty lathes are kept going in turning poles, ends, rings, drawer knobs, gas blocks, towel rails, chair and table legs, and all classes of cabinet turning. The cabinet making shops are at the top of the building, where, also, are the general warehouses, from whence the goods are lowered by a lift to the packing-rooms, as required for delivery.



Did space permit, we might describe the registered designs of cornice poles, "Secure" drawer knobs, and scores of other things, but we must proceed. About two hundred and fifty workpeople are employed in the works; extensive stocks of timber are kept in the yards, both in the log and deal, which, when cut, is naturally seasoned in perches. The buildings being situated on the Severn and Gloucester Canal expedites transit of goods.

And now to consider the perambulators and mail carts. Although comparatively young in that branch of manufacture, this firm have raised themselves to a high position therein; indeed, they state that their output last year was one of the largest, not only in Birmingham, but in the whole country. The factory in George Street is most extensive and admirably appointed for the business carried on there. It is not necessary for us to describe the processes of manufacture, or the stores of springs, bows, shafts, wheels, &c., ready for fitting together. The principal block of buildings measures 120 feet by 30 feet, is three stories high, and is a scene of great activity. One room alone generally contains some 3000 bodies ready for mounting. Messrs. Humphry, Keates & Co make a speciality of carriages with wood bodies, and they possess in their factory adjacent one of the finest and most complete wood seasoning, sawing, and shaping plants to be met with; the rough work is done in the Scotland Street Parade Cabinet Works.



The "Sloper's" Patent Carriage.

The array of finished goods is most varied and up-to-date in every way. Carriages with carved panels play a leading part, and are taking well. The hand carving is done on the premises, and the designs are remarkable at the price. The treatments employed are most effective. In some cases portions of the designs are polished, and in other cases the natural colour of the wood is brought out to the best advantage. Bassinettes with bodies of Buhl work, enamelled bodies, and others with carving form a good show. In some cases the bodies are enamelled, inlaid with leaf gold, and upholstered in art colours. Many of these, especially those with Buhl bodies—the first of their kind—are patented and registered. Convertible mail carts and baby carriages call for notice, and some of the latest novel inventions will be found illustrated in our advertisement pages.

Among other good things we examined were Sloper's patent spring, which allows of full vertical elasticity with a minimum of side play; a patent method of fixing the hoods, whereby they can be instantly removed from the body by a trifling pressure of the frame; patent axle clips, which keep the nuts from turning and the springs true; and a patent method of fixing handles to brackets, which gives greater width, and therefore more purchase to the wheeler. Full particulars may be obtained by writing to the above address.

Mr. F. RESTALL.

Although Birmingham is most notably distinguished for its metallic productions, the cabinet-making industry there is by no means inconsiderable. A large amount of excellent work comes from the cabinet factories of that city, and among the best ranks that turned out by Mr. Frederick Restall, designer, wholesale machine cabinet maker, chair frame and Church furniture manufacturer, 28, Gt. Hampton Street, Birmingham.

Mr. Restall's business includes high-class cabinet work of all descriptions, but he takes a special pride in his pollard oak goods, which are certainly of the highest standard. Some of the designs we have seen worked out in that material, for dining-room, bedroom, and library, well repay a visit to the above address. To indicate the excellence of the wood secured from time to time by this manufacturer, we may quote the following letter which was received by him, unsolicited, from Mr. Kidd, of Bristol, with reference to some wood which was to be employed in the production of some furniture for a lady of title. It runs as follows:—"The large piece of oak we are now cutting is the most beautiful wood I ever recollect seeing. If it were mine I think I should keep it rather than sell it at all; it would do for furniture for the Royal Family. I don't recollect seeing oak covered with that beautiful drop mottle, like the best Spanish mahogany, before."

Some seventy or eighty hands are kept constantly employed in the factories, which are equipped with first-class machinery of the most modern and finished type, including planing machines, lathes, glass-papering machines, circular saws, band saws, fret saws, moulding machines, carving machines, and many others.

Inlaid rosewood goods, for drawing-room and bedroom; overmantels, wall brackets, Chippendale cabinets, in dark mahogany; hall furniture, dark oak suites, sideboards in walnut, oak, and mahogany, with the best of carving—one of which we saw being marked £120—form an admirable selection, and show how thoroughly Mr. Restall understands the requirements of the trade and is capable of catering for them. As a result of this, the order book is well filled, and hands are kept actively and fully employed. First-class work is this manufacturer's pride, and he will not lower his standard. Buyers in Birmingham should not put off calling.

Messrs. John Hough & Son.—Mr. John Hough, the well-known bedroom suite, chair, and cabinet manufacturer and upholsterer, of Alexandra Works, Essex and Kent Streets, Birmingham, has recently taken into partnership his son, who has for the past ten years assisted him in the business. Under the style and title of John Hough & Son, and with the most modern machinery and appliances, and every facility for the prompt and efficient execution of orders, the firm intend in the future to still further supplement their past successes. Their London showroom, under the direction of Mr. W. F. Knight, is No. 8, City Road, E.C.

Novelties and New Inventions.

WOOD-WORKING MACHINERY.

RECENT productions of Mr. C. D. Monninger include the "Improved Perfect" Band Saw Sharpening Machine, which is illustrated herewith, and which is claimed to be the most perfect of its kind ever invented. In devising it the makers have avoided all complicated movements, and claim that for simplicity and reliability no machine in the market can approach it. It is automatic in its action; and after the saw is placed into the machine, which can be done in one minute, no further attention is needed. It is so arranged that the utmost amount of "hook" can be obtainable by a three-square file. The rod on which the file carrier reciprocates is fitted with bearings at each end, thus giving absolute steadiness to the movement of the file. All adjustments are made by hand-wheels or thumb-screws, thus doing away with spanners. Only three adjustments are needed when changing the saws. By its means the saw teeth are kept uniform in size and pitch. Saws are filed sharper than by hand. A large saving in files is effected, and the sawyer is encouraged to keep his saws sharper, thus doing better work with less strain on saw and machine.

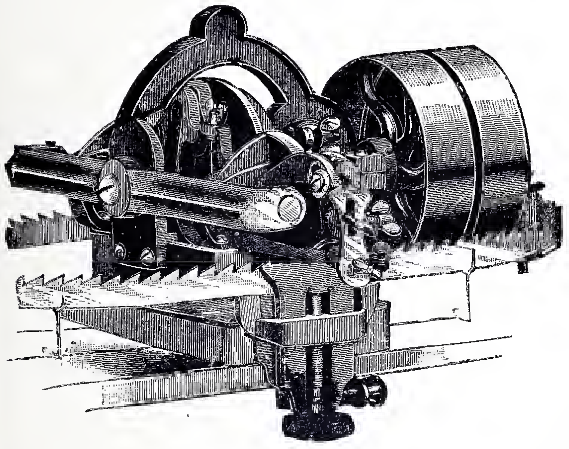


Fig. 1.

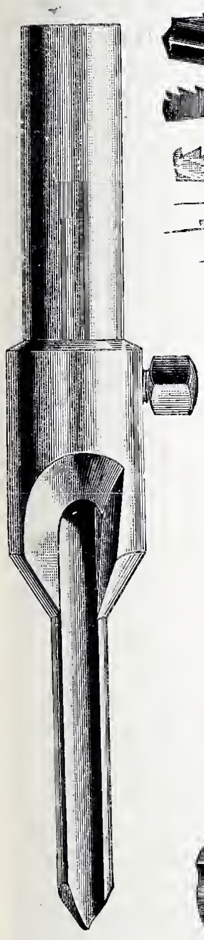


Fig. 2.—Combination Countersink and Boring Bit.

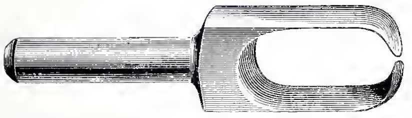


Fig 3. Router bit.

Fig 4.—Flat or square nosed bit.

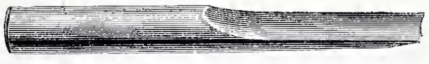


Fig. 5—Pod or round nosed bit.

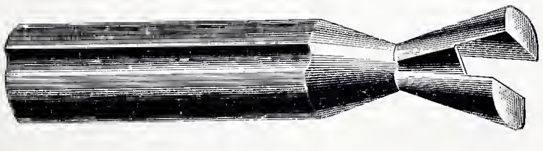


Fig 6.—Dovetailing Machine Cutter.

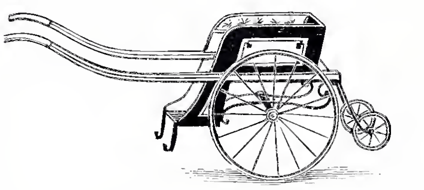
One or two illustrations of carvings and boring tools, of which this manufacturer makes a speciality, are given herewith. Router bits, flat or square nosed bits, pod or round nosed bits, straight fluted centre bits, centre pointed; winged slotting or traversing bits, dovetailing machine cutters, hand hole bits, &c., are made at Mr. Monninger's works, each possessing special advantages.

The Combination Countersink and Boring Bit shown, which is made in two parts, is intended for boring and countersinking at one operation. An adjustable countersink is fixed upon the boring bit at the requisite height, thus only boring a certain depth and then countersinking the same without a second boring tool being inserted into the hole. As the bit wears, the countersink shell can be removed back. New drills can be inserted in the old shell, which is practically indestructible.

The above are only a few of many most useful appliances made by Mr. C. D. Monninger, St. Anna Works, Clerkenwell Road, E.C., whose catalogues should be in the hands of all who use wood-working machinery.

Messrs. LONDON BROS.

The description "Brummagem," as applied to perambulators made in the great Midland town whose name bears some resemblance thereto, is rapidly becoming inappropriate as a term of reproach, for refinement and taste are there taking the place of the coarseness and crudity implied by the former term. Among those firms whose productions are such as tend to improve the reputation of the town in the above branch of industry, stand Messrs. London Bros., whose new book of "prams" certainly shows an advancement in this direction.



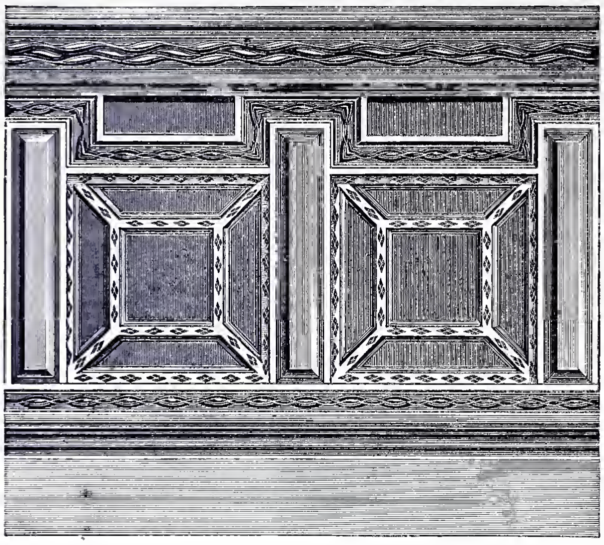
There is always a temptation to endeavour to create a variety by ringing the changes on a few more or less ordinary patterns, without taking into consideration whether such changes are appropriate. A spring which looks well on one class of perambulator may be entirely out of place on another, and so it is with other parts; there should be complete harmony in the design; nothing being allowed to appear too obtrusive, nor should there seem to be a lack of anything. The above firm have been eminently successful in their efforts, and in their goods every point seems to have received careful and skilled consideration.

The designs of the under-carriage and wheels are light in appearance, the construction is strong, and durability is ensured; thus the bodies—the most important parts as far as appearance is concerned—are good in outline and neat in decoration. The hoods and fittings are also in good proportion, making the *ensemble* thoroughly satisfactory. The prices of these goods are low, lower indeed than those of some goods which look far less attractive, proving that it costs no more to make a beautiful thing than it does to make an ugly one.

The illustration represents a new thing in mail carts, and will give an idea of advances made in this branch since the first "go-cart" was introduced. It is highly finished, painted, and upholstered, and the makers have every reason to be satisfied that they are supplying a pressing want in putting before the trade an article equal in finish to the best in the market. At the low price quoted it should command a large sale.

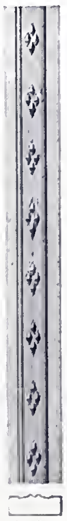
"GOEHRING."

In the execution of orders for the internal fitments of large buildings, more often than not it is impossible, on the score of expense, to introduce hand-carving to any great extent. Mechanical methods of decorating wood have, therefore, been developed to supply the demand for something which is at the same time decorative and inexpensive, and the latest of these is "Goehring," a form of embellishment which takes its name from the inventor, Charles Louis Goehring, Esq., M.D.



The manufacturers of this production, Messrs. J. M. Bennett and Sons, Timber Merchants, Sawing, Planing and Moulding Mills, Ardwick Station, Hyde Road, Manchester, have just brought out a handsome catalogue of this latest novelty, which is described as follows :—

"'Goehring' is the name given to the special class of mouldings (which are all cut out of the solid timber), made by Dr. C. L. Goehring's Geometrical Wood Moulding Machinery. By this process, which is quite novel (the latest patent only dating from August, 1892), an endless variety of geometrical designs can be produced for ceiling and roofing, wall lining and wainscotting, partitioning and matching; and the mouldings, though cut out of the solid, may be made as variegated and elaborate as desired. 'Goehring' may also be introduced to furniture and furnishing, cornices and picture moulding, skirtings, dado and chair rails, staircases, newel and hand rails, styles, architraves, corner blocks, plinth and head blocks, door and window frames and casings, bay windows, verandahs, door panelling and pillar casings, mantel-pieces, overmantels, overdoors, mirror and picture frames, shop fronts, counters, showcases, electric light casings and cabinet-work in general. It is also well adapted for ecclesiastical fitments, railway work, ship decorations, and other purposes."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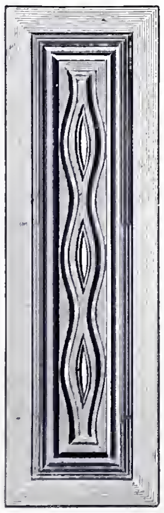

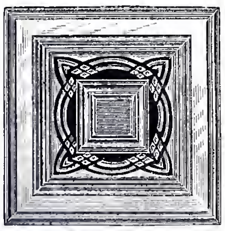

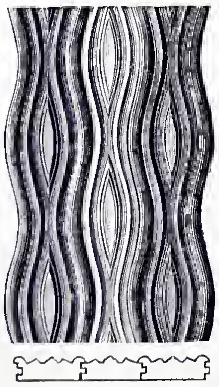
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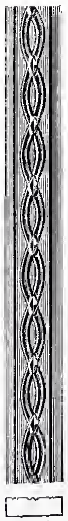
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The effect of "Goehring" depends upon a happy combination of the geometrical moulds with straight membered work, as from an ordinary moulder, and it is supplied finished ready to receive the oil, paint, or varnish, without any labour of scraping or sand-papering.

The cost of the new decoration is very low—not much higher than would be paid for plain timber—and it may therefore be much more extensively employed than more expensive mediums. It is fully protected by letters patent in Great Britain and Ireland, the United States of America, and the principal countries of Europe. Messrs. J. M. Bennett & Sons have secured the sole rights to manufacture "Goehring" in the United Kingdom of Great Britain, Ireland, and the Isle of Man. Samples of patterns and methods of application may be seen at the showrooms of Messrs O'Brien, Thomas, & Co., Lion Wharf, Upper Thames Street, London, E.C.

With reference to their general business, the above firm state that they have been in the timber trade in Manchester a century and a half; the timber department of their business covers over twelve acres; they have a mile and a half of railway track on their own premises worked by their own locomotives; they have every facility for supplying dry timber, having a mile and a half of steer accommodation, natural drying sheds, dry kilns, &c., &c. The sawing capacity is 120,000 feet per day, the machinery will take in anything from a log 48 inches square by 50 feet long, and in smaller sizes any length. The premises are lighted in all parts by electricity, and indeed nothing is wanting to make this business a model one in every way.

The World's Fair at Chicago.—For the convenience of visitors to Chicago during the forthcoming Exposition, a mammoth hotel is being erected by the World's Fair Co-operative Bureau. The hotel is in blocks, somewhat after the plan of St. Thomas's Hospital, and will contain over 6000 rooms. These rooms will be let at a uniform rate of a dollar a day to those who pay a nominal registration fee beforehand, and thus secure the right of occupancy at any time during the Exposition. The sole representation of the World's Fair Co-operative Bureau in Great Britain has been placed in the hands of the City Press Agency, 1, King's Arms Yard, and 51, Coleman Street, London, E.C.

Festivities at Messrs. John Wild & Company's, Limited.—During last month the workmen of the Falcon Ironworks, along with their wives and sweethearts, to the number of 112, were invited by the directors to spend a social evening at the Conservative Club, Greengate Street. After a substantial tea had been partaken of, a concert was held. Mr. John Wild occupied the chair, and in his remarks said he was pleased to be present amongst them at that, their fourth annual gathering, and he hoped he would have the pleasure of being present at the 44th. They had been busy at the works considering the prevailing trade dispute. They must bring out good work, and at the same time do it cheaply. What the directors desired to do was to get a reputation for good work, and without the assistance of the workpeople they could not get a dividend. He concluded by hoping they would all spend a pleasant evening. Mr. J. S. Hulton, in an interesting speech, touched upon the combined interests of capital and labour. Mr. Wm. Williams moved, and Mr. Wm. Fletcher seconded, a vote of thanks to the chairman and directors. During the evening songs and recitations were given.

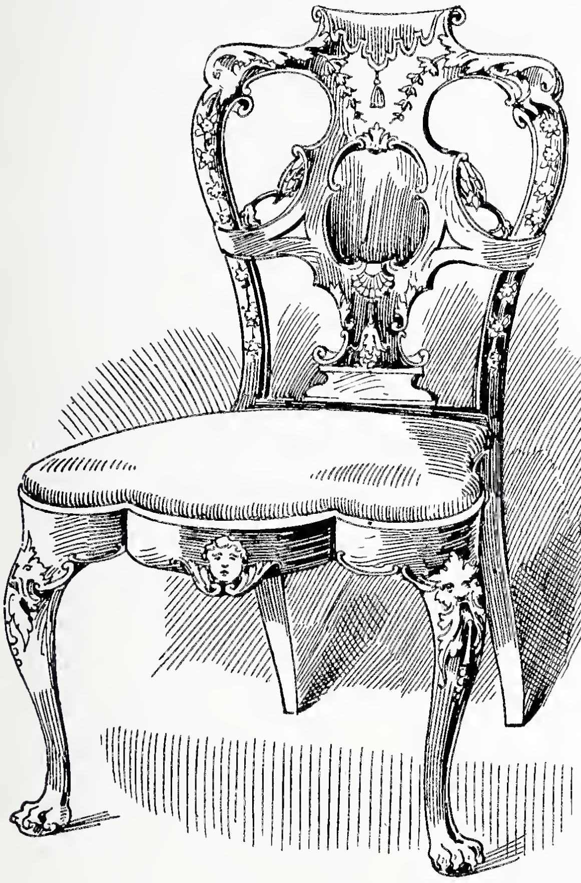
═ Our Letter Box. ═

[To the Editor of The Cabinet Maker & Art Furnisher.]

Manor House, Hitchin,
Herts.

Sir,—I send you a rough sketch (the best I was able to make in a crowded sale-room) of a chair, one of a set of seven which were sold recently at "Christie's" for the sum of 185 guineas. They were very substantially built of mahogany, and I should say that they slightly ante-date the style we usually associate with the name of Chippendale; it would be safer to dub them "Queen Anne."

There are one or two curious *motifs* in the design, which set one thinking; in the cherub's head and the scroll-work centre—I might almost say strap-work—are traces of the Flemish Renaissance, which evidently died hard in England. The drapery at the top, in place of the usual scallop-shell, is also of Flemish origin. The most curious and original feature, however, to my mind, is the way in which the bird's leg is introduced. These creatures are frequently found in chairs of this period, but I have never been able to trace the country or source to which we are indebted for them; perhaps in your forthcoming articles on Chippendale you will be able to inform us?



Yours, &c.,
F. W. PHILLIPS.

[Once more we have to thank Mr. F. W. Phillips—a rarely experienced connoisseur—for a valuable contribution to our pages. The question asked in the latter part of the letter receives consideration in our Pen and Ink Notes.—Ed. C. M. & A. F.]

TRADE·REPORTS ·AND·PATENTS·

THE following list has been compiled expressly for The Cabinet Maker and Art Furnisher, by Messrs. G. F. Redfern & Co., Patent Agents, 4, South Street, Finsbury, London, E.C., and at Paris and Brussels.

Applications for Letters Patent.

Beds, 1480, G. Dominick, for "Elastic wire supports for beds and seats." Dated Jan. 23, 1893.

Bedsteads, 2481, J. Middleton, for "Improvements in or connected with the adjustment of wire mattresses for metallic bedsteads." Dated Feb. 4th, 1893.

Bedstead knobs, 2379, W. Saunders, for "Improvements in the manufacture of knobs for bedsteads and the like." Dated Feb. 3rd, 1893.

Billiard tables, 2015, E. J. M. Clapham, for "Improvements relating to billiard and like tables." Dated Jan. 30th, 1893.

Billiard tables, 2991, C. H. Wood, 57, Wostenholm Road, Sheffield, for "Improvements in combination billiard and dining room tables." Dated. Feb 10th, 1893.

Cabinet fittings, 2437, S. G. Browne, 2, Gibbs Road, Anglesea Place, Southampton, for "Improvements in cabinets and their internal fittings." Dated Feb. 4th, 1893.

Chairs, 1247, W. H. Tasker, 31, Church Street, Blackpool, for "Solid and spring shoes for chairs, sofas, stools, and other movable seats." Dated Jan. 20th, 1893.

Chairs, 2245, S. Crapski, for "Improvements in tilting chairs or seats." Dated Feb. 1st, 1893.

Chairs, 2712, H. H. Lake, a communication from The North Western Wire Mattress Company, of United States, for "Improvements in folding chairs." Dated Feb. 7th, 1893.

Chairs, 2713, H. H. Lake, a communication from The North Western Wire Mattress Company, of United States, for "Improvements in folding chairs." Dated Feb. 7th, 1893.

Coal Cabinets, 2988, B. Barnes, for "Improvements in coal cabinets." Dated Feb. 10th, 1893.

Coat suspender, 2404, E. A. Mepham, Barnard House, Hudson Road, Canning Town, London, for "A coat and clothing suspender combined with an umbrella holder, to fix on the backs of chairs and seats with backs, etc." Dated Feb. 4th, 1893.

Couch, 1156, G. Silberblatt, for "An improved couch or camp bed." Dated Jan. 18th, 1893.

Couches, 1027, S. C. G. Watkins, for "Improvements in head-rests for dental and other chairs or couches. Dated Jan. 17th, 1893.

Curtain rods, 2414, R. T. Grisenthwaite, T. Longcake, and C. Savage, 142, Streatham High Road, London, for "Improvements in rods for curtains and the like." Dated Feb. 3rd, 1893.

Folding table, 1769, R. R. von Gryra-Morawski, for "A device constituting a case or a folding table and benches." Dated Jan. 26th, 1893.

Furniture, 2103, J. Preston, for "Improvements in and relating to combination furniture." Dated Jan. 31st, 1893.

Furniture castors, 2569, F. J. Burrell, St. Nicholas Works, Thetford, for "Improvements in furniture castors." Dated Feb. 6th, 1893.

Mattresses, 1796, E. S. Bond, for "Improved apparatus to be employed in the coiling of wires for mattresses and other analogous purposes." Dated Jan. 26th, 1893.

Mattresses, 1817, W. L. Pearson and H. A. Watters, 11, Ship Street, Dublin, for "An improvement in woven wire mattresses. Dated Jan. 27th, 1893.

Mattresses, 2227, W. Waterhouse and T. W. Blantern, for "Improvements in wire fabric for mattresses and for the bottoms of bedsteads, cots, folders, ships' berths, and seat ." Dated Feb. 1st, 1893.

Mirrors, 2235, G. F. Reckitt, for "Improvements relating to mirrors." Dated Feb. 1st, 1893.

Picture frames, 2530, G. F. Restall, for "Improvements in picture mouldings, looking-glass frames, and the like." Dated Feb. 4th, 1893

Reading stands, 1864, G. A. Biddell, for "Improvements in portable reading stands." Dated Jan. 27th, 1893.

School desks, 1657, G. Spencer, 87, Market Street, Hyde, Cheshire, for "Improvements in the construction of desks and seats for schools." Dated Jan. 25th, 1893.

Sideboards, 2619, B. Sandground, for "Improvements in sideboards." Dated Feb. 6th, 1893.

Table drawers, 1029, W. U. Morton, 11, Bothwell Circus, Glasgow, for "Improvements in table drawers." Dated Jan. 17th, 1893.

Wardrobes, 2291, A. S. Vennelle, for "Improvements in and relating to wardrobes." Dated Feb. 2nd, 1893.

Specifications Published during the month.

(Price 8d each.)

1891.

20,816. Baird. Bedsteads, &c.

1892.

2142. Moore. Seats and desks for school use, &c.
3603. Penn, W. & F. Chair.
3677. Heath. Metallic rings for ornamenting bedsteads, &c.
3773. Guerrero. Furniture drawers.
3852. Wilmett. Shallow grooving devices for cabinet makers.
4085. Chorlton & Scott. Folding bedsteads, &c.
4825. Parker. Chairs, couches, &c.
5921. Whitfield & Smith. Curtain rods.
16,799. Staples. Upholstery, spring supports.
21,176. Wilson, Hat, &c., stands.
21,697. Weser. Music desks.
22,010. Boult (Ludwig). Folding furniture.
23,225. Bethke. Window show cases.

G. F. REDFERN & Co.,
4, South Street, Finsbury, London.
Telephone No. 169.
Registered Telegraphic Address—"Invention, London."

Provisional Protection for nine months, under the new act, £3 3s., To complete the patent for four years, £7 7s. French Patent, including first year's tax, £8; Belgian Patent, £4; Imperial German Patent, £10 10s. United States Patent, including all expenses for the whole term, £17 10s. Circular of information as to the mode of proceeding in applying for Letters Patent, cost of European Patents generally, and also of Colonial Patents forwarded upon application. Trade Marks and Designs registered in England and Abroad.

CHIPS & SHAVINGS
OF
TRADE : NEWS

MR. JOHN R. BALFOUR, of the West of Scotland Furniture Manufacturing Company, in celebration of his recent marriage, invited all the employees of the company to an elaborate and sumptuous feast, at the Central Hall, Beith, N.B., the chair being taken by Mr. William Osborne, the manager of the works. A thoroughly enjoyable evening was spent in feeding, singing, and dancing. Mr. and Mrs. Balfour have been the central figures of a most interesting function since the occasion recorded. Some three weeks ago, about eighty of the employees met in the Co-operative Hall to present them with a token of regard and esteem on the occasion of their marriage. The chair was again occupied by Mr. W. Osborne, who was supported on the platform by Mr. and Mrs. Balfour (the newly married couple), Mrs. Bolton, Misses Balfour, Mr. Storrie, and Mr. Hutchison. The chairman in his remarks referred to the manner in which they had shown their enthusiasm at the marriage of Mr. Balfour, and concluded by calling on the assembly to drink Mr. and Mrs. Balfour's health, which was done enthusiastically. After two songs, Mr. Storrie (from the Glasgow warehouse), in a humorous speech, spoke of the pleasure he had at being present at such an enthusiastic meeting, and called upon Mr. William Guthrie to present Mr. and Mrs. Balfour with a silver salver and tray suitably inscribed. Mr. Balfour in reply stated that he could ill express the pleasure he had in accepting those splendid articles, and concluded by thanking one and all on behalf of Mrs. Balfour and himself for the gifts.

Carpenters' Hall Lectures.—The Wednesday lectures at Carpenters' Hall include the following: "Electric Lighting," by Professor Sylvanus Thompson; "The Italian Renaissance, as exemplified in St. Peter's, Rome, in Florence and Venice," by Professor Banister Fletcher; "The Early Renaissance in England," by Mr. J. A. Gotch; "The Later Renaissance in England," by Professor T. Roger Smith; "The Tower Bridge," by Mr. J. Wolfe Barry. The report by Mr. Llewellyn Smith to the London County Council renders justice to the efforts which are being made by the Carpenters' Company in promotion of technical education. It records that £500 a year has been contributed to the City and Guilds' Institute, and a donation of £1500 towards its equipment. The Company in 1886 built an institute at Stratford, at which various technological subjects, chiefly bearing on the building trades, are taught. Last year the company opened day-classes in the same building, and are now making it into an organised science school. The capital and annual outlay on the Institute since its commencement has been £12,915. A free technical library has been opened in Carpenters' Hall; a trade wood-carving school in connection with the Institute of British Wood-Carvers, in Chapel Street, Bedford Row; and an amateur school at King's College. Aid has been given towards the teaching of subjects connected with the professorships of architecture at King's and University Colleges, and the use of rooms in the Carpenters' Hall is allowed to various societies connected with the building trades. Independent of donations and subscriptions to the City and Guilds Institute, the total cost of the company's educational work in the last eight years has been upwards of £18,000, and further plans for the promotion of technical education are now being considered.

An important Letter.—The following letter, bearing the name of a firm well known to our readers, recently appeared in the *Financial News*, and we are sure it will be read with interest:—"To the Editor of the *Financial News*.—Sir, — It is now several years since the last Bankruptcy Act, by directing that unclaimed dividends in bankruptcy estates should be paid over to a public department, sanctioned the principle that moneys in the hands of trustees not claimed within a reasonable time ought to be applied for the public benefit, and not retained by the trustee to his own private advantage. This principle has, we believe, long been acted upon in the case of dividends upon Government stocks, which, if unclaimed for a certain number of years, are paid over by the Bank of England to the Commissioners for the Reduction of the National Debt. We venture to suggest that a short Act extending this method of dealing with unclaimed funds to banks and other companies would result in a considerable annual income to the public purse. It is a matter of common knowledge that bankers and public companies from time to time find themselves in possession of funds, balances, or dividends which, for various reasons, remain unclaimed year after year. In the majority of instances these credits are transferred to a suspense account, and ultimately, if still unclaimed, written off to the profit and loss account. Although it may be objected that the sums so dealt with by any one company are not generally very large, still there are but few banks and companies which do not year by year find themselves in possession of such windfalls, and considering the vast number of companies in existence, it is obvious that the aggregate amount must be considerable. We submit that if it were made compulsory upon public companies to pay over periodically these unclaimed funds towards the reduction of the National Debt, it would be for the advantage of the public revenue, while the unknown owners would still have the best security for the recovery of their money should they ever turn up. It is possible, too, that if it were the case that companies were not allowed to profit by the retention of such funds, they would take more trouble than they now do to ascertain the lawful owners of all unclaimed funds in their hands.—We are, sir, yours, &c., C. & R. Light, Curtain Road, E.C."

[For continuation of Chips and Shavings of Trade News, and Commercial Intelligence, see Advertisement Pages.]

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Birmingham Offices—8, Triangle Chambers, Crooked Lane, Martineau Street.

5 JOURNALS IN ONE.

EST. THE 1880.

CABINET MAKER

AND ART FURNISHER.

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CARPET & FLOOR-COVERING RECORD.

TIMBER-YARD & WOOD-WORKING MACHINIST.

FURNISHING HARD-WARE GUIDE.

OFFICES. 15a FINSBURY SQ. LONDON. E.C.

EDITED BY J. WILLIAMS BENN, M.P., L.C.C.

No. 154.] | Publishing Offices, | APRIL, 1893. | 15a, Finsbury Square, E.C. | [Vol. XIII.

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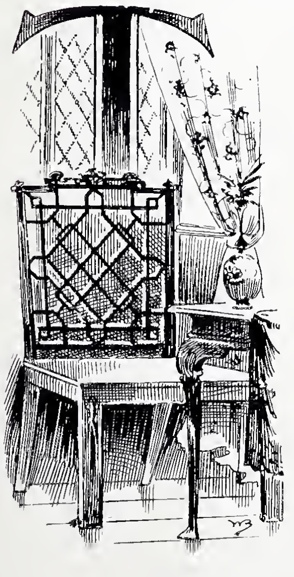
Pen and Ink Notes By the Editor.

ON CHINESE CHIPPENDALE CHAIRS.



THE fancies of the celebrated old cabinet maker whose work is at present being reviewed in these notes were not restrained by narrow-minded conventionalities, nor was he under the restraint of any recognised standard of beauty. His workmanship was of the best, but the same cannot be said of all his designs. Indeed, it would seem that he pandered to a "rage," even as do some Victorian cabinet makers, and cultivated it while there was money to be made. At first sight this mixture of French and Chinese may appear to be the height of incongruity, but when it is remembered that Paris was the main source of his inspiration the origin of his Chinese predilections is discovered.

* * *

The lovely cabinet work produced in Paris in the middle of the eighteenth century under the express direction of Louis XV., *Bien-Aimé*, was largely decorated with rare Chinese lacquer panels. For a long time veritable "China" had been fashionable, and altogether there was just that Oriental bias in the public mind which a smart business man like Chippendale would seize upon. To an inventive mind like his the geometrical cut-through work of the Chinese opened up a truly fascinating and entirely new field. Many men would have hesitated to wed the sweeping lines of Louis Quinze to the straight lines of Chinese. He, apparently, only saw a chance for effective contrast, and

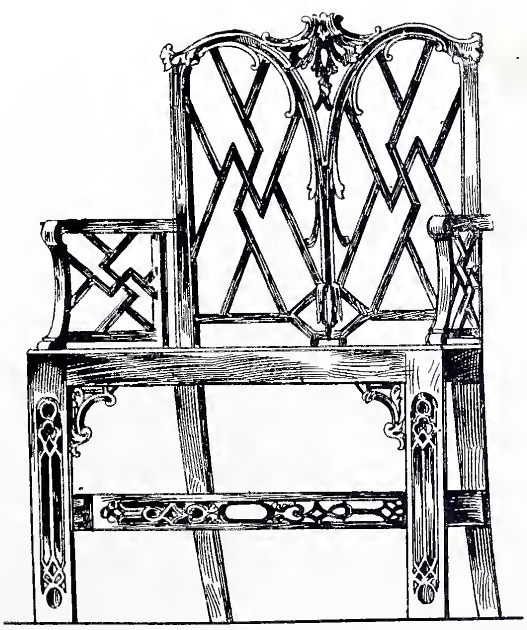


Fig. 2.—Arm-Chair from Chippendale's Book.

at once combined them in the fearless and not ungraceful manner which is here seen in Fig. 2. Retaining, as regards the back, distinctly French lines for the contour, he fills in with a sort of fantastic lattice-work, which, after all, is not ungainly when thus framed up.

* * *

Perhaps I am giving to the Parisians too much credit as the inspirers of Chippendale Chinese designs. There was a talented English architect, William Chambers, afterwards "Sir William," who visited Canton somewhat prior to this time, and who afterwards published some Chinese sketches which quite took the town by storm. This celebrated man had a remarkable career. As a lad he fancied the sea, and in the course of one of his voyages to China became deeply interested in the buildings and costumes of those Orientals. Fortunately he was observant, and so clever with his pencil that he was able to make notes and sketches of what he saw. These drawings were afterwards put in shape and engraved by such able men as Grignon, Foudrinier, and "Old Rooker," and as one looks at them it is easy to understand how they took the public taste. This love of Chinese eventually found vent in a very curious way.

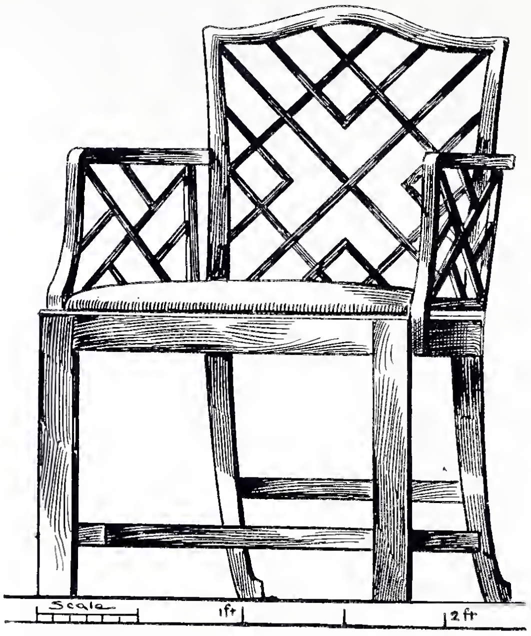


Fig. 3.--Chippendale Arm-Chair in the possession of the Editor.

* * *

Chambers, preferring architecture to business, determined to prosecute his ambitious purpose by travelling to Italy in order to study the remains of classic art in their native land. Shortly afterwards he placed himself under the eminent Clerisseau at Paris. It is interesting to notice that Sir Joshua Reynolds (then Mr. Reynolds) was also studying on the Continent at this period. In 1759 Sir William published his world-renowned books on "The Decorative Part of Civil Architecture," a work that must ever take the first rank as a text-book of classicism. In 1825 an edition revised by Mr. Joseph Gwilt was published. Mr. Gwilt also added to it an outline of Grecian architecture, and this combined work is still of great value to students of art.

* * *

About the same time that he published his book, "Mr. Chambers" was appointed tutor of architecture to the Prince of Wales (afterwards George III.). When George III. came to the throne he made him his chief architect. Once basking under royal favour his success was assured. It was he who, under royal orders, laid out and improved Kew Gardens, which was then the seat of the Princess of Wales. Whatever may be our opinion about the different temples and Chinese summer-houses and pagodas now, there is no doubt that they gave great satisfaction at the time. In 1765 Chambers published a series of designs showing the plans, sections, and perspective drawings of the gardens at Kew. The name of Cypriani, well known as an ornamentist later in the century, appears in connection with that volume.

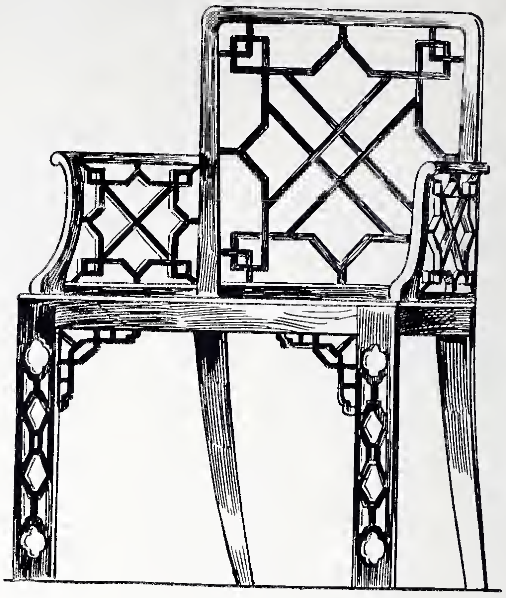


Fig. 4.—From Chippendale's Book.

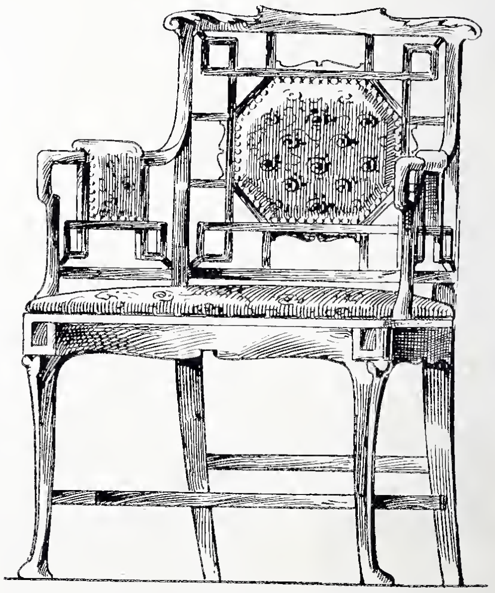


Fig. 5.—New Design after Chippendale.

Royalty thus set the fashion for Chinese, and, as a consequence, we find it constantly recurring in the ornament of the period. The pagodas, bells, birds, and dragons of Chippendale are early examples of the fashion; and about the same time that Chambers' "Kew Gardens" was published there appeared several furniture catalogues, all more or less testifying to the rage for Chinese. For example, take Mainwaring's "Cabinet and Chair Maker's Real Friend and

Companion," or his "Chair Maker's Guide," and another book which was published later: these all set forth the worst features of French mixed up with Chinese and Gothic. In 1768 Lock, who had published some fine Classic furniture, in the pure style, in 1740, lent himself to the prevailing taste in a book which he brought out. Ince and Mayhew came next, in 1770, with their designs for household furniture; but they were much the same in style as Mainwaring's and others issued about that date.

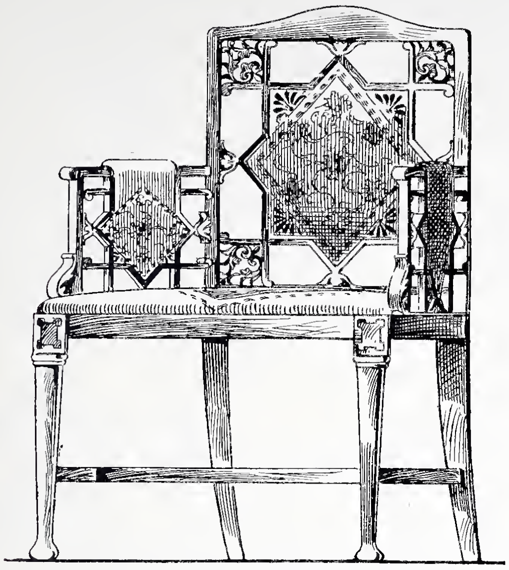


Fig. 6 —New Design after Chippendale.

* * *

Those, then, who desire more information as to the leading *motif* in the eighteenth century of this Chinese fashion in furnishing may turn with advantage to Sir William Chambers' sketches, which can be seen at South Kensington, The Guildhall, and other art libraries. In the meantime, some of the forms from Chippendale's book (Figs. 4, 9, 10, 11) give suggestions for a few possible patterns based upon those ideas. Fig. 3 is a very simple form of these lattice-back chairs. It is an old example—one of three—in my own possession, and is admired by nearly all who see and use it. The sketch does not show the delicacy or subtle shaping of the chair. The construction is most ingenious and remarkable. The rails in the back and sides are all separate pieces of mahogany, beautifully overlapping each other and fitted into the outer framing with minute precision. Considering the age of the chair—it must be over a century—the firm and unshrunken condition of the workmanship is astonishing. It is, indeed, a notable combination of skill in joinery and chair-making. Fig. 4, from Chippendale's own volume, is more ornate than my chair, and more distinctly Chinese in general shape. The "filling" of the back and sides is decidedly pretty, and would gratify those who admire the "fussy" in furniture.

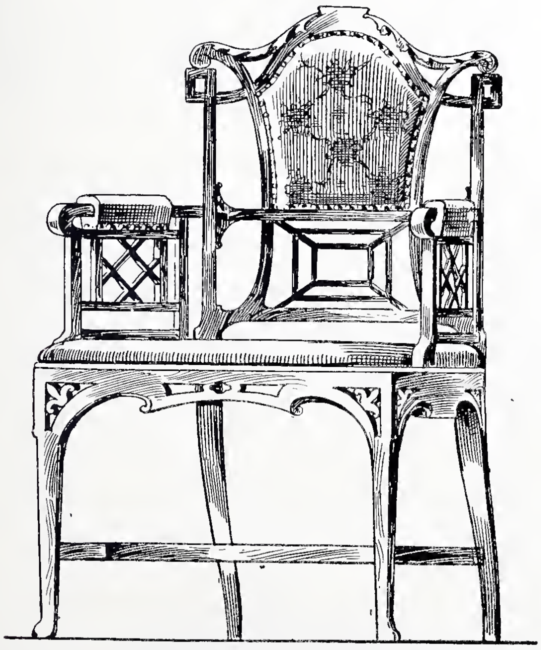


Fig. 7.—New Design after Chippendale.

* * *

Founded on the foregoing, I have ventured to "strike out" a few rough suggestions, in which some angularities of the originals are softened down and other modifications made to suit modern taste. For example, many purchasers would rebel against chairs which offered no upholstery to the user; so I have padded back, arms, and seat in all cases. Others would not regard favourably the square and cumbersome legs in Figs. 2, 3, and 4; so I have introduced a little shaping, which is not at all inconsistent with either Chippendale or Chinese. In other respects the proportions and detail are much the same. Fig. 5 is practically Fig. 4 over again, as is also Fig. 6. Dressed up with a choice Oriental fabric, these patterns should look attractive and tasteful. They will, of course, remind many of the Anglo-Japanese which prevailed a dozen years ago. There is, however, quite a distinction between the Chinese and the Japanese "basis." The latter is more "bitty," fragile, and fragmentary, and does not give that solid foundation which is the characteristic of Chippendale Chinese. In these two designs, Figs. 5 and 6, considerable comfort can be obtained by a careful shaping and sloping of the back; and one or two such examples in a modern drawing-room, even if it were Louis Quinze in style, would, I think, produce pleasure rather than incongruity.

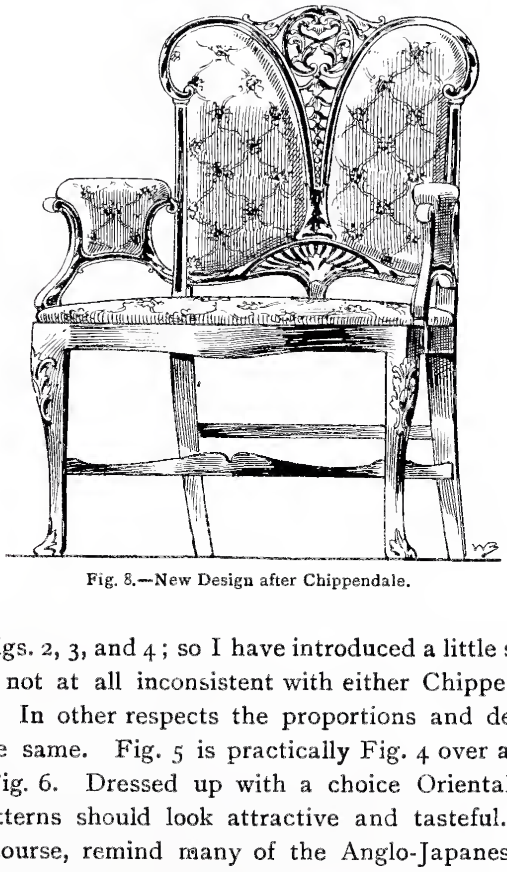


Fig. 8.—New Design after Chippendale.

* * *

Perhaps it was the French "touch" that Chippendale gave to his Chinese which made it so acceptable in his time. Fig. 2 is an excellent specimen of this Parisian and pagoda mixture. Justified by such examples, Figs. 7 and 8 are submitted as new patterns worthy of a passing glance. The first is "after" Fig. 4, but with a few serpentine lines in the back to mollify those who will not admire uniform squareness. The under-part, while retaining some cut-through work, is lighter and more shapely than the model. It is, I hope, a little chair which for brightness and vivacity might captivate some purchasers of the fanciful.

* * *

In Fig. 8 there is no pretence at retaining anything of the Heathen Chinee. It is a design suggested by Fig. 2 with all the Orientalism eliminated, and I think I may claim for it, as a specimen of Frenchified Chippendale, some respect. The upholstery in the back, thus divided, would afford perfect comfort, the sitter being well kept from the carving in the centre; while, at the same time, a highly decorative appearance is secured. With plenty of "sweep" in the back, some good carving and judicious upholstery either in textiles or leather, this pattern might be made a thing of beauty.

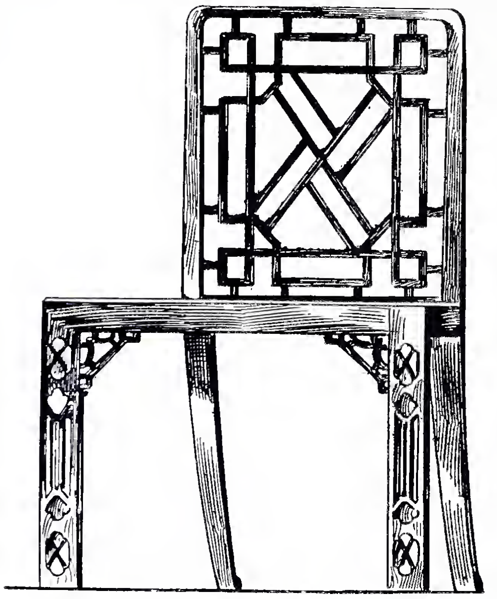


Fig. 9.

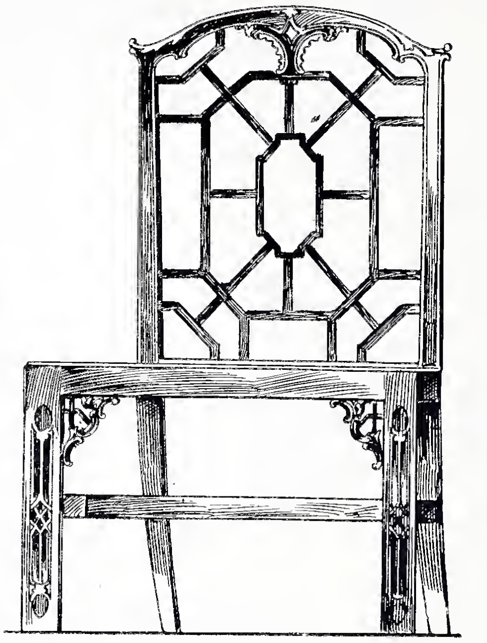


Fig. 10.

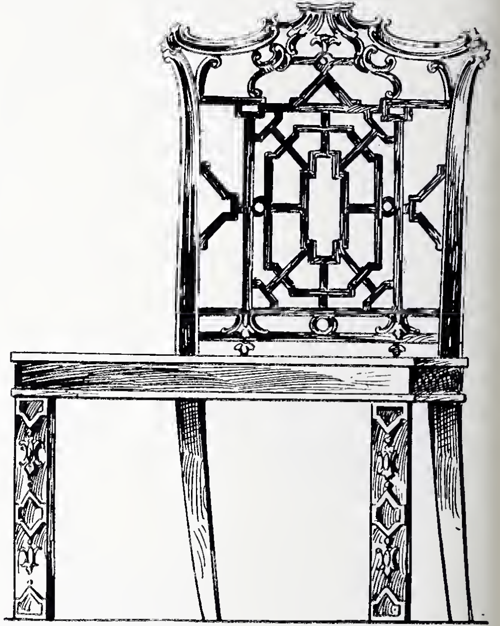


Fig. 11.

Designs from Chippendale's Book.

* * *

Returning to the Chinese in Figs. 9, 10, and 11, we get three unadulterated Chippendale versions; the first distinctly after Canton, the second with a Frenchified top, and the third freely mixed with Louis Quinze. As regards the latter mixture, it will be seen that there is something akin between the shaping of the pagoda and the inverted C's of Louis Quinze. Chippendale seized up this similarity with considerable avidity, especially in some of his designs for girandoles and mirror frames generally. But of those, more anon; in the meantime these studies in ornamental lattice work may direct once more renewed attention to decorative forms, possessing much that is attractive and calling forth considerable ingenuity. Moreover, it is time that some of our copies of French were "crossed," so to speak, with another breed. The facility with which Chippendale managed to absorb Orientalism in his designs is, to say the least, worthy of careful study.

There is one feature which I have not dwelt upon here because it may be necessary to devote a special article to it. That is the charm and variety of Chippendale's cut-through work. The loving labour which he bestowed on that section of designing is worthy of all emulation. The fret-saw affords a ready—perhaps too ready—source of effective decoration. Heavy legs, as in Figs. 9, 10, and 11, may be lightened; also cross-rails, as in Fig. 2, and in a dozen other ways fretwork may be utilised with advantage. To lift it out of the common rut is worthy of the best endeavours of any designer.

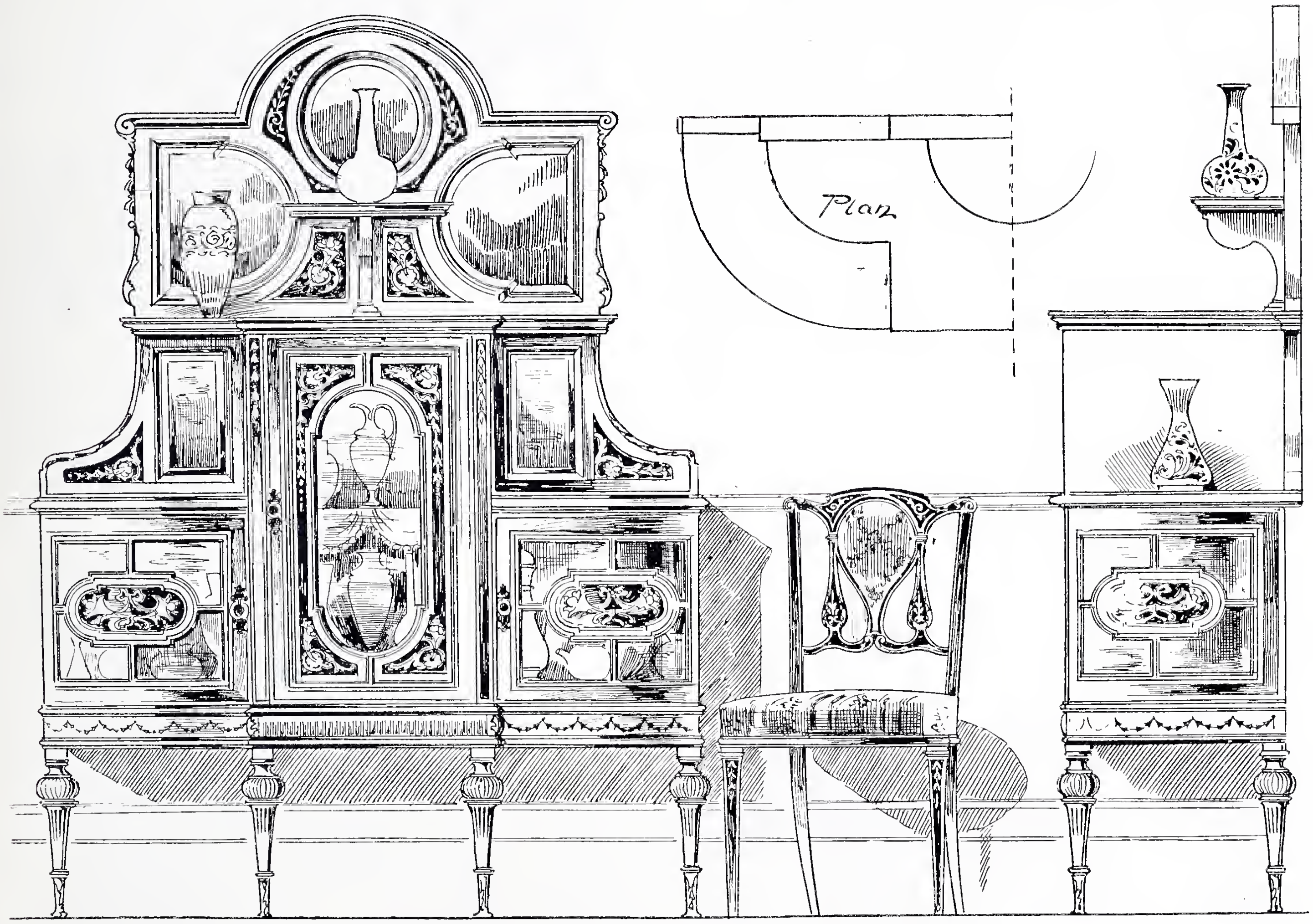
* * *

As to this suggested Chinese Chippendale, we need not go back a century for successful examples of the combination. Once and again in these columns I have drawn attention to the skill with which the modern Parisian *ébeniste* has drawn upon Chinese for fresh inspiration. The last Paris Exhibition was replete with examples — some of them exquisitely beautiful — of this European Orientalism. It was far in advance of our feeble Anglo-Japanese, and there is no reason why any British cabinet maker who is yearning for a change should not try a course of "Chinese Chippendale." Of course any such attempt, to be successful, must be tempered with judgment and good taste, the designer taking care not to allow a desire for novelty to lead him to commit such improprieties as did the old master whose work has been under consideration. At present I have dealt only with chairs, but in future numbers suggestions will be made as to carcase work "to match" some of these ideas.

NEW DESIGNS FOR OVR MAKERS.

CABINET WORK FOR THE DRAWING-ROOM.

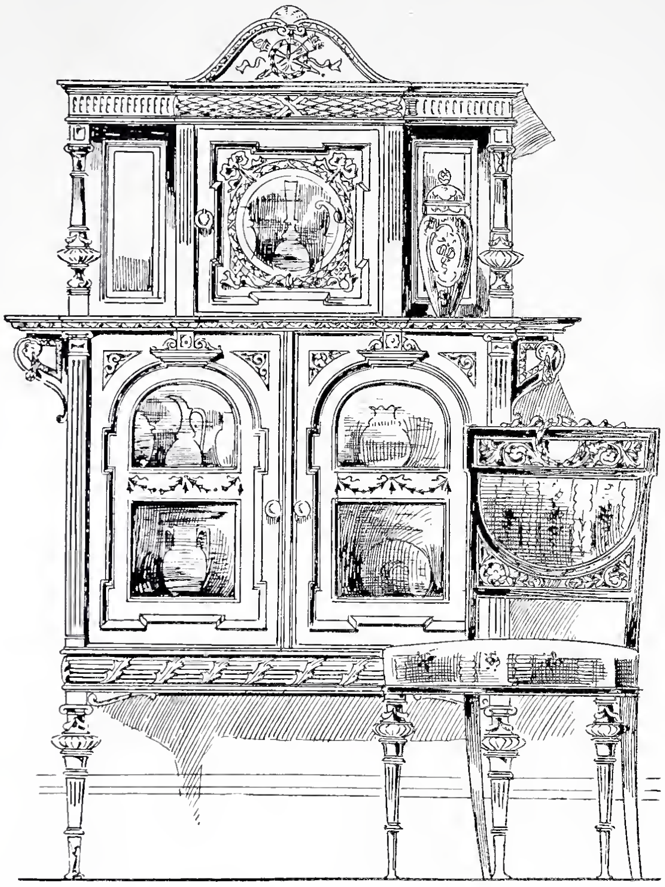
ILLUSTRATED herewith are a couple of original suggestions for drawing-room cabinet work designed on lines which would permit of their production in accordance with the commercial restrictions of an everyday middle-class trade. Example No. 1 presents a pleasing aspect as regards structural formation which affords a favourable opportunity for an effective distribution of decorative detail. All the varied characteristics essential to a drawing-room cabinet of a recognised type are well represented. The bevelled plate plays an important part in the arrangement of the back, and provides an excuse for an effective and novel treatment of the surrounding woodwork. The doors in the lower part of the cabinet are designed to meet the requirements of a limited display of *bric-à-brac*. The interior view of the centre cupboard is prettily framed in with marquetry enrichment, somewhat fancifully arranged, which would have the effect of enhancing the contents to a considerable extent. The round ends of the article are a desirable feature which appears to be coming once more to the front. The small chair which accompanies the design is quite in keeping with it, and its lines might fittingly serve as a *motif* for a complete suite to go with it.

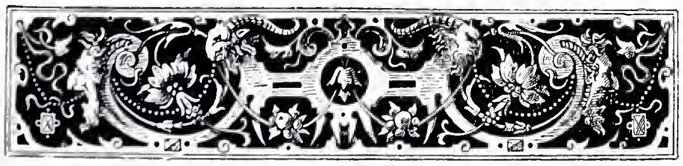


A less pretentious scheme has been adopted in cabinet No. 3. It displays a somewhat original rendering of Louis Seize characteristics as applied to a china cabinet to be made on recognised lines. Its limited dimensions fit it admirably for use in a small drawing-room or a fashionable boudoir. Here, again, the door panelling would form a pleasing framing-in for curios or *objets d'art et vertu* which might be placed therein.

The Louis Seize laurel-wreath moulding of the small upper cupboard is, for instance, a most appropriate detail for the situation it adorns, affording, as it does, quite a picturesque glimpse of whatever might be enshrined within. The French order of enrichment employed in the embellishment of this cabinet would look characteristically effective if picked out in gold on a satinwood foundation. This treatment would be eminently in keeping with the refined, and at the same time brilliant, traditions of the Louis Seize mode.

The small chair in the foreground also should be carried out in the spirit of the same period. As to material, for example No. 1 we should suggest rosewood or dark mahogany as the material best suited to the character of the article. Either would form an admirable basis for the introduction of ivory-coloured marquetry enrichment, in the Italian Renaissance style, as roughly indicated. Decoration of this character has been very popular of late, and certainly presents a chaste and high-class appearance. For a couple of up-to-date cabinets, we think that these designs will repay the attention of our readers. If we are to avoid deterioration in the realm of middle-class drawing-room cabinet work, it would be as well for the trade to again resort to a style of woodwork less prodigal in eccentricity of line and detail than the Louis Quinze. The abuse of the spirit of the latter is already painfully evident in some of the latest productions now in the market.

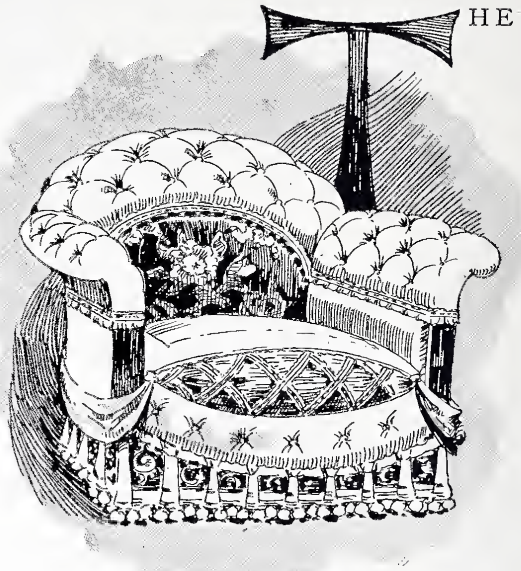




The Policy of J. A. Fay and Egan Co. — Users of wood-working machinery will always have the same opportunity as before enjoyed, in that they can select a machine of J. A. Fay and Co.'s make or one of the Egan Co.'s construction. Entire outfits, too, can be had as heretofore. The new J. A. Fay and Egan Co., of Cincinnati, Ohio, U.S.A., propose designating each plant formerly occupied by the old concerns as the Fay Department and as the Egan Department, and both will be run by the same foremen and workmen as in the past. Each department will continue to construct machinery from the same patterns and precisely of the same type—but with improvements, which will be added from time to time—thus keeping up the same standard of excellence which characterised the older establishments.

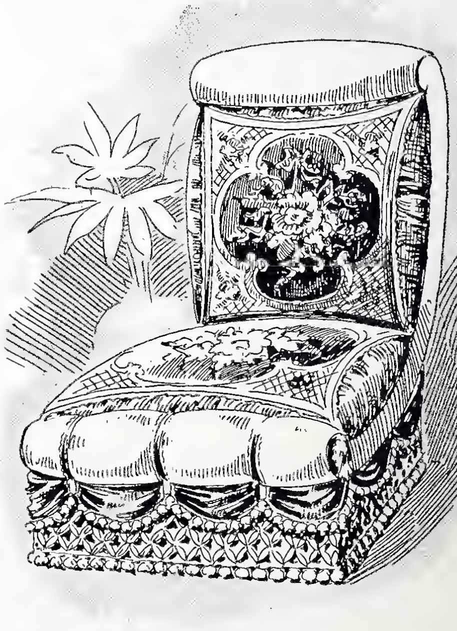
AMONG OUR UPHOLSTERERS

UPHOLSTERY FOR THE DRAWING-ROOM AND CLUB.



No. 1.

The beauty and luxury of the fashionable drawing-room of to-day are chiefly due to the remarkable development that has taken place of late years in the upholstery section of the house furnishing industry. Never was the market so deluged with productions of the upholsterer as it is at the present time. Chairs of every conceivable shape and size, style, and treatment meet the eye on every hand in the representative modern furnishing showroom.



No. 2.

For excellence of design and finished and skilled workmanship, the chair making industry stands second to none of all the other departments of our craft. Notwithstanding the large and comprehensive selection of upholstery at present in existence, the upholsterer, like most of his contemporaries, cannot afford to rest upon his oars.

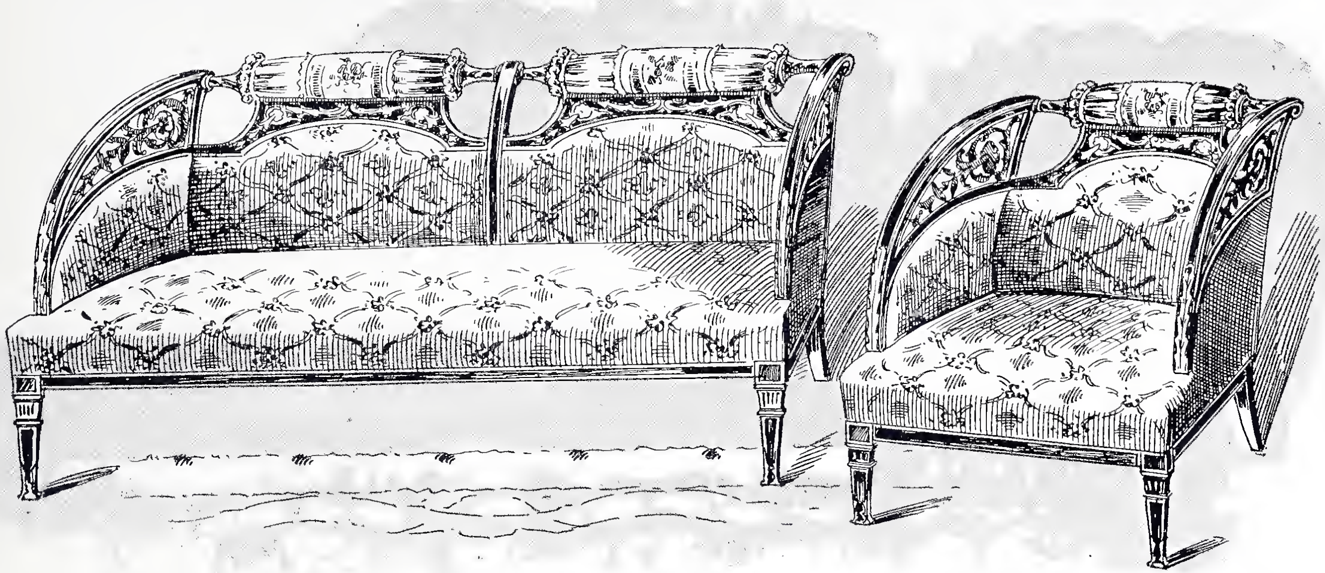
The lines—

> " Still sighs the world for something new,
> For something new; . . . .
> Imploring me, imploring you,
> For something new "—

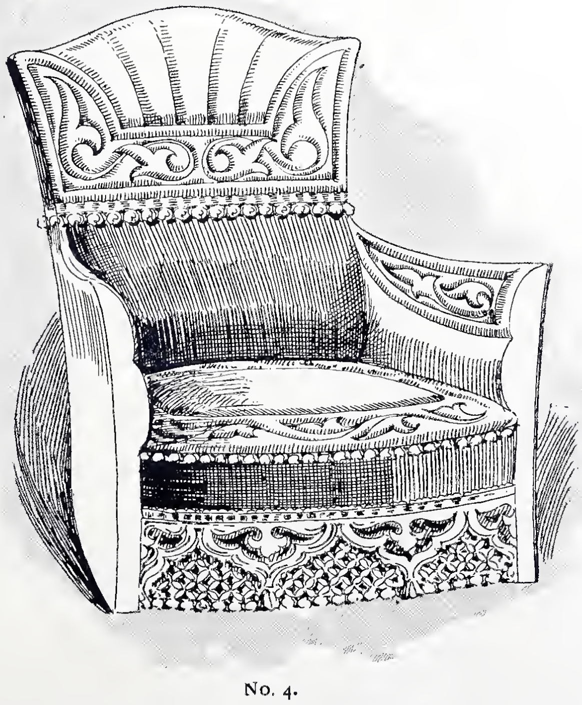
are ever ringing in his ears, and most business generally falls to the lot of him who can produce some striking novelty to attract the eye and the attention of the public.

We offer, in connection with these remarks, half-a-dozen suggestions which, we think, can fairly lay claim to the possession of features of an original and effective description. The example appearing in connection with the initial letter at the head of this article belongs to that fanciful school of French upholstery which sprang into existence some years ago, and still finds favour in the eyes of a considerable section of the public. Latterly, the dictates of fashion have run more in the direction of show-wood frames, a departure which indicates a decidedly healthy development, and one to be commended from a truly artistic point of view far more than the taste for showily draped and extravagantly puffed articles of a stuffover type.

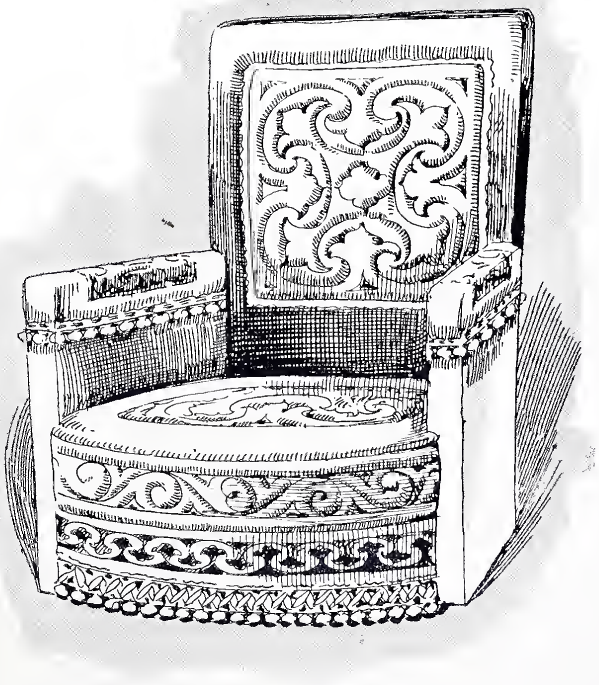
The settee and easy-chair just below are more in accordance with the latest tendency of taste, and would make a stylish set of drawing-room frames. Design No. 2 bears a Louis Quinze stamp, and might fittingly be placed with cabinet work carried out on those lines. The two divan or club chairs, appearing next, Nos. 4 and 5, exhibit a quilted treatment in the upholstery which is distinctly novel and effective in conception. An alternative treatment to the ordinary saddlebag covering is thus suggested, and, truly, the latter has enjoyed a good innings and is still in favour. A change would, however, be welcome, and something on the lines indicated might be introduced successfully by way of variety.



No. 3.



No. 4.



No. 5.

The quilted patterns would look well if outlined in gold thread upon a plain dark velvet ground, which should lead to a satisfactory and rich result. The idea is merely an extension of the down quilt style of work, which is quite as admissible in an easy-chair as on the bedstead. The quilting in this instance is designed on the lines of the Moresque style, a most appropriate class of decoration for such an article. If something could be done in this direction it would be a relief from the stereotyped style of quasi-Oriental production nowadays to be seen on every hand.

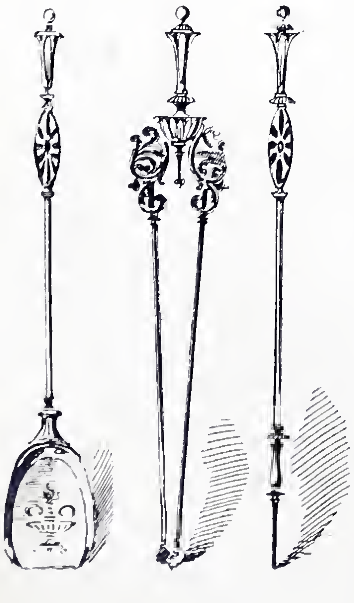
MEMS FOR METAL WORKERS

A FIRESIDE SUITE.

THE furnishing of the hearth has not recently been considered in our "Mems. for Metal Workers," but as it demands a large share of the attention of those who belong to the furnishing hardware section of our trade it must not longer be neglected. We therefore give, herewith, a suggestion for a fender, fire brasses, and fire screen, which have never yet been made up, but which, we feel sure, would come out most successfully in skilful hands.

* * *

Taken altogether, the greater part of the furnishing hardware of this class is not, strictly speaking, carried out on the lines of any particular style, the designer generally allowing his ideas to run unfettered—that is to say, unfettered save by commercial and constructive conditions. Of course there are exceptions, and notable ones, to this rule, but our remarks apply to the greater part of the goods turned out to satisfy the demands of an every-day class of trade.



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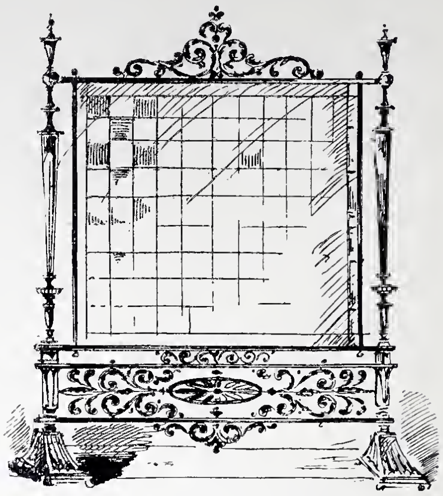
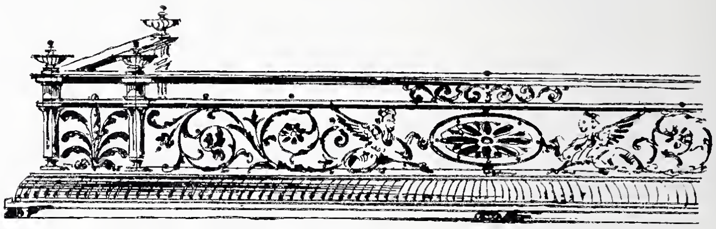
It sometimes happens, however, that the furnisher requires artistic metal work to accord in style to a particular scheme of furnishing being carried out, and so it is well, from commercial as well as artistic reasons, to have at least a few such lines in stock.



The suite herewith has been designed in the spirit of the "Adam" style, and it would accord well with any interior whose design might be of classic origin. Thus it would go well with an Adam, Sheraton, Empire, or Renaissance suite. It is, of course, designed for production in brass, and would require a high-class treatment to be adequately rendered. The sketches are self-explanatory, and make further comment unnecessary.



The Projectile Co., Ltd., New Road, Wandsworth Road, London, S.W., have issued the following notice:—"Dear Sir,—I beg to inform you that in view of the greater facilities afforded in transacting business with the War Office, Admiralty, and foreign legations, my directors have decided to open a West End office at 16, Cockspur Street, S.W. I take this opportunity also to mention that the head office of the Company has now been removed from 54, Old Broad Street, E.C., to the works at above address, New Road, Wandsworth Road, S.W., where in future all letters and communications should be addressed.—I am, yours faithfully (for The Projectile Co., Ltd.), C. Hatton, Secretary."

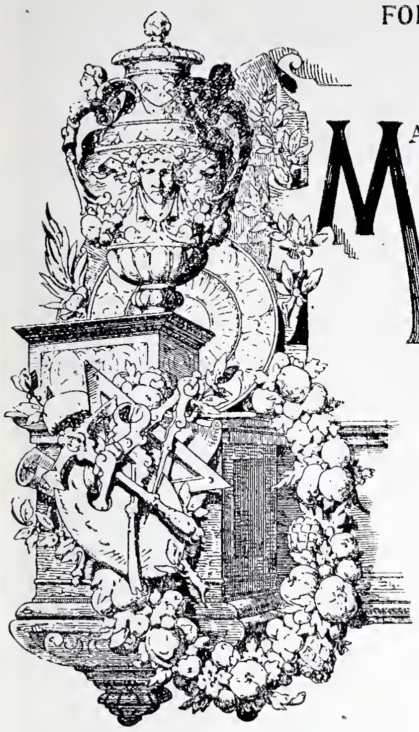
Correction.—By an error the name of Messrs. Chas. Franklin & Co., Albion Works, 6 & 7, Rupert Street, Bristol, was, in our last issue, spelt "*Frankling*." This firm are glass bevellers, silverers, gilders, and brilliant cutters, and state that they are the only firm in the West of England who do bevelling, silvering and manufacturing throughout upon the premises.

Success of the Egan Company.—The latest triumph of ingenuity brought out by the Egan Co., of Cincinnati, Ohio, has just been awarded the "Medal of Superiority" by the American Institute of New York City. The machine that was given such high honours is the triple drum sander (for the polishing and sandpapering of all kinds of woods).

Chairs for the National Telephone Co.—The above company have been considerably improving their works in Liverpool, and fixing up a new operators' room. Mr. Campbell Collin, of the Liver Chair Works of that city, supplied the chairs, which are of a special pattern approved by the manager.

Description of Special Plates.

AN ORIGINAL DESIGN FOR A SIDEBOARD.



MANUFACTURERS of dining-room furniture who stand in need of new designs in sideboards—and they are never unwelcome—might probably find it to be worth their while to give the suggestion to which this description refers some practical consideration. A "board" carried out on these lines would make an article of domestic cabinet work at the same time serviceable and decorative. It is entirely free from any redundance of structural detail, such as is often met with in similar articles of a middle-class character, and its claim to originality is based mainly upon the arrangement of the back, which exhibits a well-considered disposition of the mirror and the surrounding woodwork. The carved enrichment is effectively placed and evidences a pleasing spirit of restraint, which is preferable to a love of elaborate and badly executed ornamentation.

SUGGESTIONS FOR WINDOW DRAPERIES.

It is to those of our readers whose daily occupation has to do with the production or handling of window draperies that the plate referred to in this note appeals. The designs have been planned so as to be practically helpful to upholsterers and drapery cutters in the production of something fresh in the above direction, and are designed in accordance with the latest tastes for a free and unconventional distribution of detail in the arrangement of fold and valance. The suggestions, while not being too "fussy" or costly, are up-to-date in every way.

MODERN GREEK FURNITURE.

The special double-page supplement appearing in this issue is published with a view to demonstrate the decorative possibilities of Grecian ornament in its application to the cabinet work of to-day. The designer has adopted the principal furnishing accessories of the dining-room and drawing-room as the basis of his attempt to interpret the style referred to in relation to the domestic surroundings of the end of the nineteenth century. The sideboard, and the chair frames accompanying it, would look well if carried out in dull polished, natural coloured mahogany, with incised and carved enrichment, which should be further accentuated by being thrown up, as indicated, in black relief.

The covering of the easy chair might consist of stamped leather of a Grecian red, or velvet of a similar colour, the pattern being blocked in to correspond with the ornamental character of the woodwork. This class of treatment would be essentially in keeping with the spirit and traditions of Grecian ornament. The drawing-room items would also come out well if executed in satinwood, with red and black, or gold, enrichment, either incised or inlaid, both methods being equally suitable. Should such treatment be considered too classically severe in effect, there would be no objection to the adoption of a more varied scheme of colour for the ornamental effects. The treatments advocated might, of course, be varied at pleasure, although, in the main, the lines indicated are the most characteristic of the style adopted. House furnishers who are wondering what to do next in the interests of business might do worse than turn their attention in the direction suggested by these designs.

ORIGINAL BEDROOM FURNITURE.

Due consideration is given to the interests of the bedroom this month, in the design for a carved and inlaid mahogany bedroom suite, which forms one of our special plates. There is a fancifulness about the building-up of the upper part of the dressing-table, but, at the same time, every detail is arranged with a due regard to consistency of design. The shaped formation of the jewel-boxes and toilet-glass makes those features an effective group of appointments. The arrangement of the wardrobe has been governed by a due regard for the uses it is destined to serve, with a most satisfactory result from both a utilitarian and an artistic point of view. The remaining articles constituting the suite are self-explanatory.

TWO SEDAN CHAIRS.

The modern "Hansom" and commonplace "four wheeler" can hardly be pronounced "decorative" in any great degree; and used to them as we are, it is interesting to turn to the consideration of two such ornate mediums of locomotion as those which we have reproduced this month. Taken as a whole, these two old examples are not altogether in the line of a cabinet maker, but their decoration is by no means unsuggestive, and it is for that reason that they find a place in our pages.

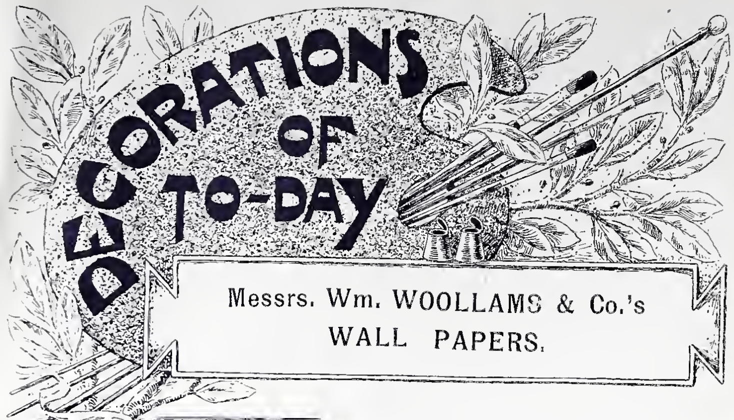
AN ENTRANCE HALL.

By R. M. Bryden, Architect.

The entrance hall to which this refers is characterised by a simplicity and repose which are thoroughly English in character. The roomy fireplace is such as would sustain our insular ideas of comfort, and the panelled dado, quiet filling and frieze, and sturdy furniture are restful and inviting. The lamp suspended from the ceiling is an original and attractive feature.

A CONTINENTAL PULPIT.

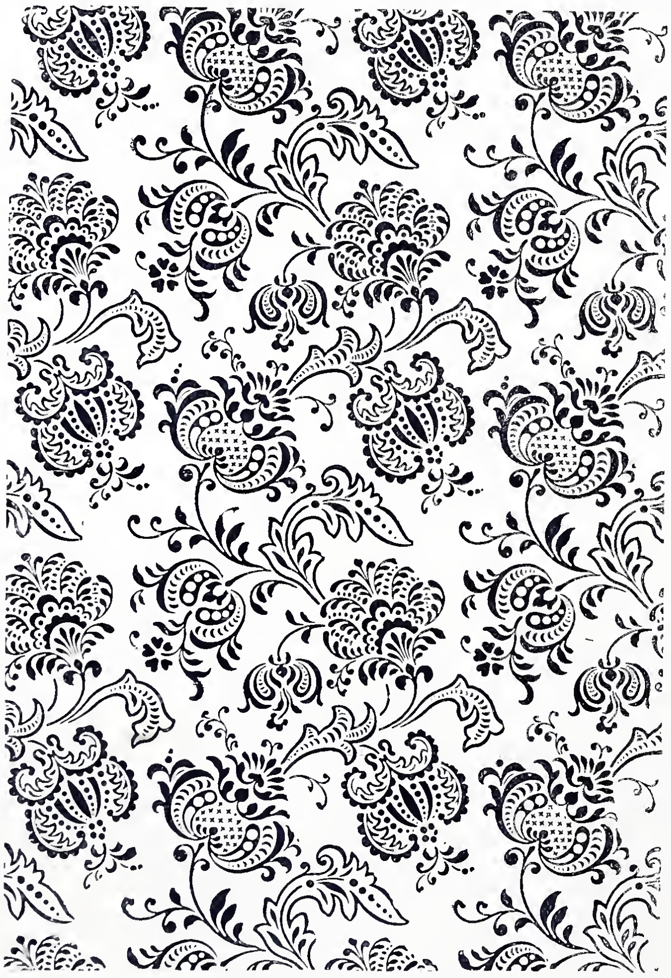
It was when considering a pulpit of the same description as that illustrated in our Special Plates that an eminent English divine remarked that, in many cases, Continental pulpits were more eloquent than the preachers who occupied them, and there is a great deal of truth in that remark. We feel sure that, as a piece of ecclesiastical sculpture, our carvers will be glad of this example from the church of St. Jacques, Antwerp, for their portfolios.



DECORATIONS OF TO-DAY

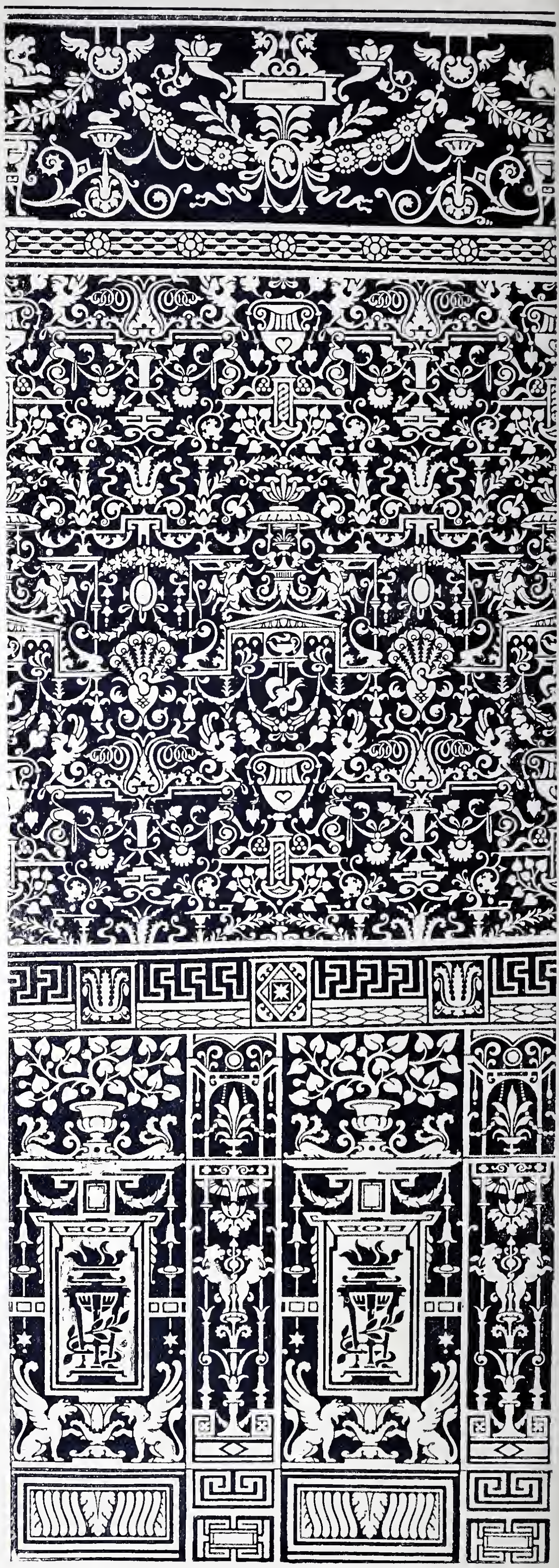
Messrs. Wm. WOOLLAMS & Co.'s WALL PAPERS.

THE well-known firm of wall paper manufacturers, of 110, High Street, Manchester Square, W., may well be proud of the exhibit which they are sending out as evidence of their skill to Chicago this year. Of course, it is naturally a difficult matter for a firm producing so vast a range and variety of patterns to display a representative selection of their goods in a space so comparatively limited as that to which they are bound to confine themselves at the World's Fair, but Mr. Frederic Aumonier has arranged the stand with that judgment and skill which have gained for the name of Woollams the reputation which it now enjoys, and, for the rest, those who know the characteristics of that firm's production will know that there is nothing wanting to ensure success.



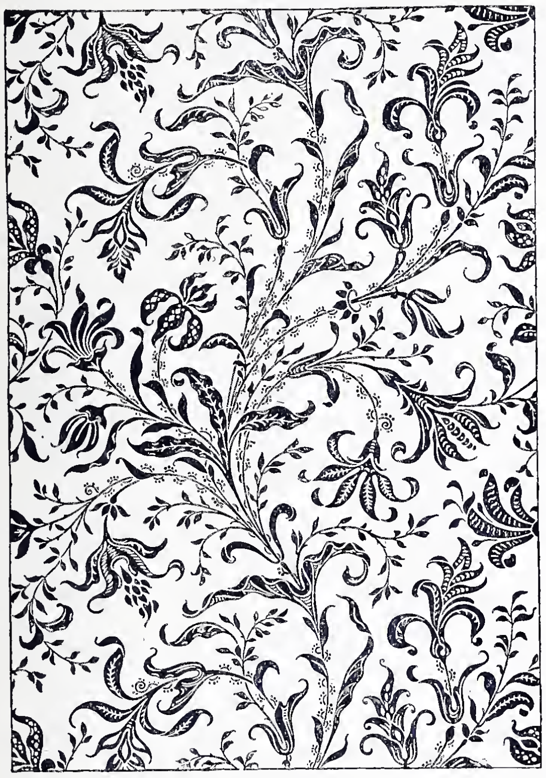
The "Newcastle," No. 19838.

The stand itself is arranged as an irregular parallelogram, facing four avenues, and each side is subdivided into three sections, so that there are twelve sections altogether, exclusive of the ceiling spaces.



The "Pompeian" Decoration, by Owen W. Davis.

Taking the sides in order, the new designs shown are as follow:—the "Tanhope" frieze, No. 19889, and filling No. 19890, design 42in. × 26in., are from the fertile and skilled hand of Miss Louisa Aumonier, showing a delicate treatment of blue, gold, and yellow; the dado, the "Talbot," a private design, No. 19891, in "Anaglypta," being by the same artist. Following these, the "Chatsworth" frieze, No. 19892, filling No. 19893, and skirting border No. 19894, designed by T. W. Hay, Esq., display rare skill in drawing and a fine appreciation of colour. A charming scheme, remarkable for delicacy and freedom of design is the "Westminster" frieze, No. 19895, and filling 19896, by A. Silver, Esq., below which is the "Osaka" dado, No. 19897, embossed and lacquered leather, by F. Darling, Esq.

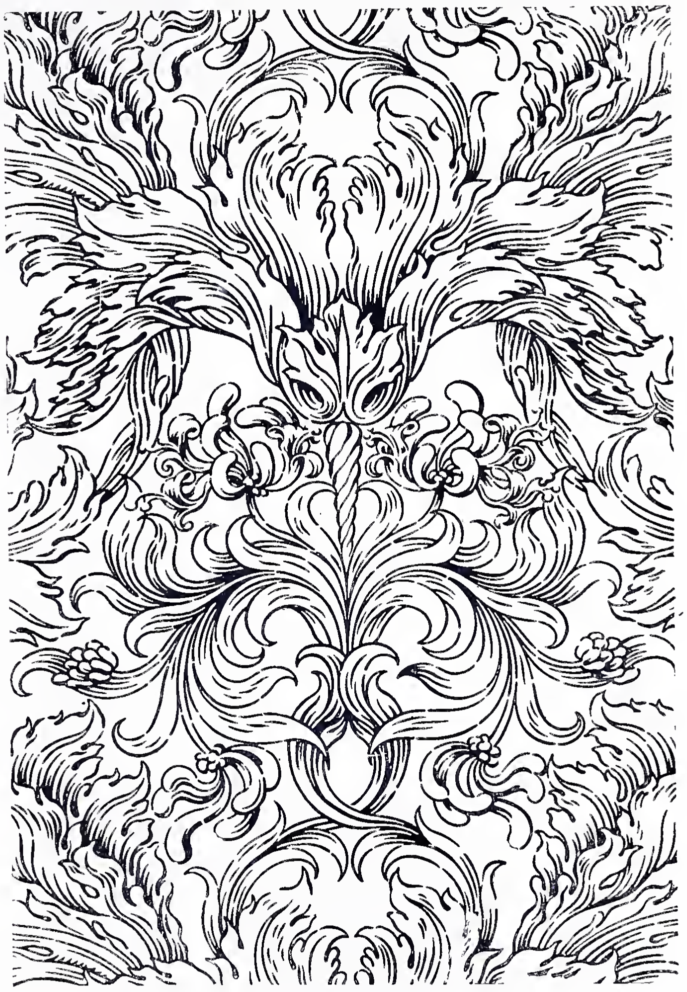

The "Calstock," designed by T. W. Hay.

The "Tweeddale" frieze, No. 19898—a treatment of the acanthus and honeysuckle, in transparent colours on mica ground; the "Darnley," No. 19899—acanthus and peony (design 30in. × 28½in.), by G. F. Catchpole, Esq., with the "Ostiglia" dado, No. 19900, in coloured flocks on lacquered gold ground, designed by T. W. Hay, Esq., merit detailed comment, but mere description is not much good without the aid of coloured illustrations. One of the most notable of the exhibits is the "Rosebery," No. 19901, a bold design, 42in. × 42in., in perfectly flat treatment, designed by C. F. A. Voysey, Esq., in his characteristic and masterly style, worked out by a new process called "Chameleon" flock, which produces novel and really beautiful effects of broken colour. This new method of treatment is one of the greatest importance, and the effects obtained by its means defy description. Some patterns so produced in dark colourings resemble stamped and decorated velvets more than anything we have seen.

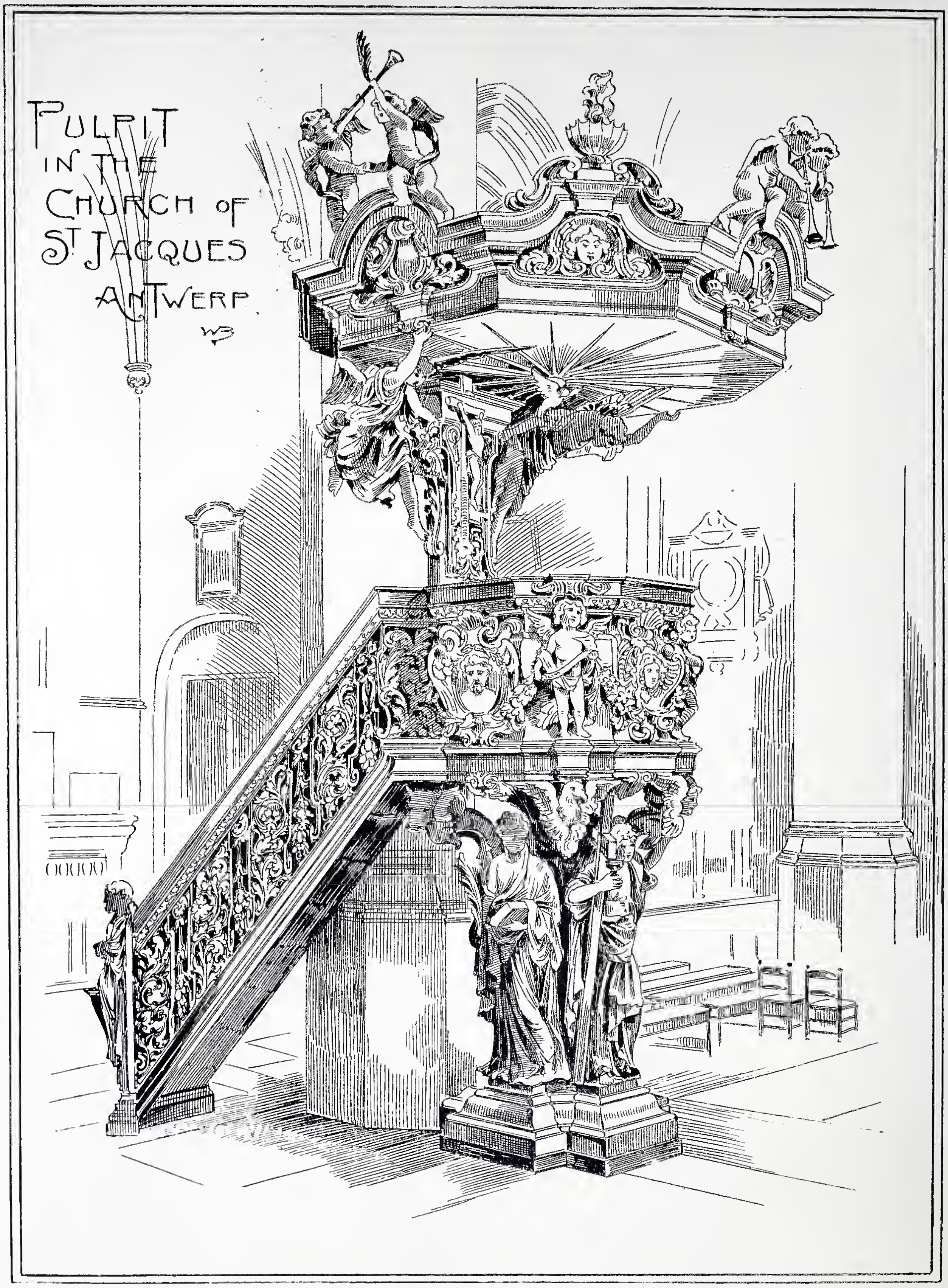
Buyers of wall papers, and all who have to carry out extensive schemes of interior decoration, should take the earliest opportunity of becoming acquainted with this new departure. The dado used with the "Rosebery" is the "Cleveland," No. 19902, a design by T. W. Hay, Esq., produced in coloured flocks on a lacquered gold ground.

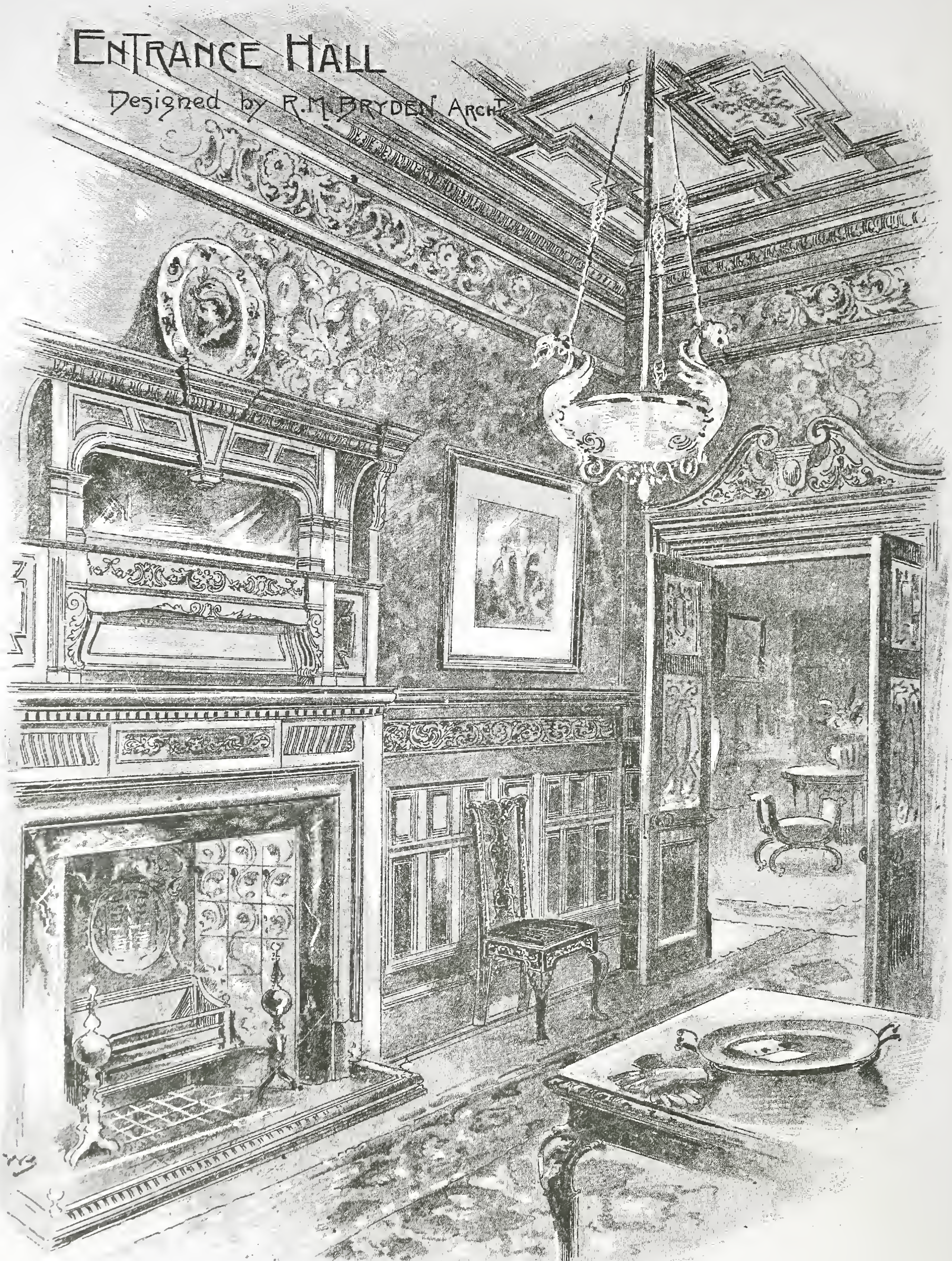
The "Acanthus" frieze, No. 19903, the "Londonderry," No. 19904 filling (42in. × 21in.), a clever combination of hollyhocks and lace, by Miss Louisa Aumonier; the "Rhone" dado, No. 19905, in warm coloured flocks on a lacquered gold ground—exceptionally rich in appearance; the "Viterbo" frieze, No. 19906, by Miss Louisa Aumonier; the "Cordova" filling, No. 19907, by T. W. Hay, Esq.; the "Morton" dado, No. 19908, by Owen W. Davis, Esq., all worked in patent embossed flocks on lacquered gold grounds, with delicate effects of modelling in low relief have elicited admiration from all who have inspected them. The "Persian" decoration complete, consisting of frieze, No. 19909, filling, No. 19910, and dado, No. 19912, designed by T. W. Hay, Esq., the filling and frieze worked in parti-colours on a deep blue bronze ground, with a dado in rich warm tones, with coloured bronzes and flocks, is a most characteristic study, and looked at in certain lights it has a veritable bloom upon it by reason of the bronzes employed.

The remaining designs shown are the "Lyttelton" frieze, No. 19914, by H. Noble, Esq., the "Mermaid" filling, No. 19915, by T. Godfrey, Esq., the "Morton" dado, No. 19916, by Owen W. Davis, Esq., in leather, embossed, lacquered, and hand-painted; and the "Pompeian" decoration, an exemplification of Mr. Owen W. Davis's skill in rendering that style, consisting of frieze No. 19917, filling No. 19918, and dado No. 19920, all worked in raised flock on rich coloured grounds.


The "Tweeddale," No. 19898, by G. Catchpole.

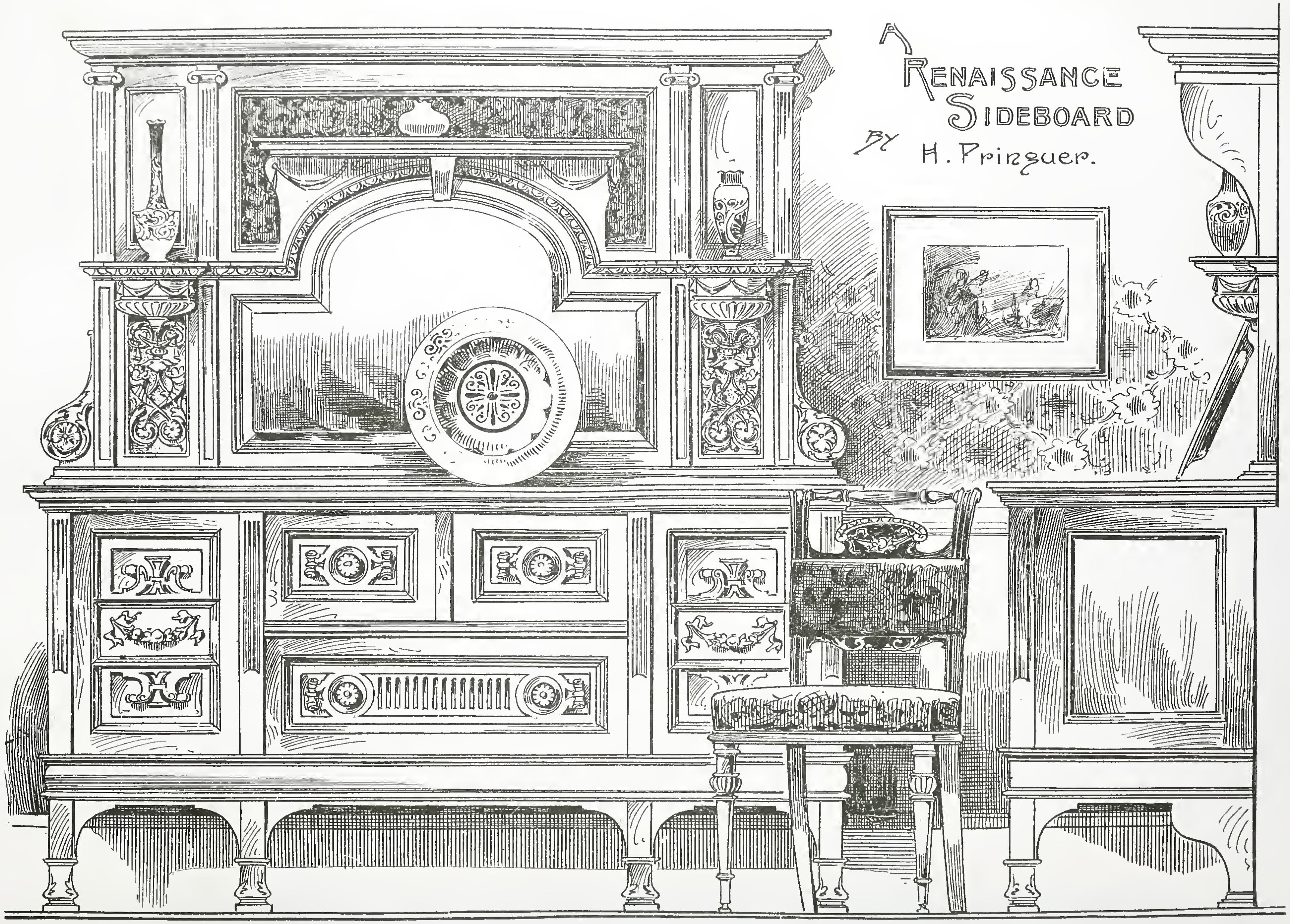
In addition to the foregoing, ceiling papers are shown, including the "Connaught," No. 19921, in vellum and pinks, the "Winchester" No. 19922, in yellow and blue, both designed by T. W. Hay, Esq., and both 42in. by 42in.; spandril panels, the "Argyll," No. 19923, in raised flock on blue, specially designed by Owen W. Davis, Esq., to suit spaces of irregular shapes; the "Moretto," No. 19924, designed by Miss Louisa Aumonier, and the "Devereux," No. 19925, designed by Owen W. Davis, Esq., in raised flock on lacquered gold ground. In addition to the fixed specimens above enumerated the exhibit comprises a large number of samples of new designs and


PULPIT
IN THE
CHURCH OF
ST. JACQUES
ANTWERP.
WB



ENTRANCE HALL

Designed by R.M. BRYDEN ARCHT.

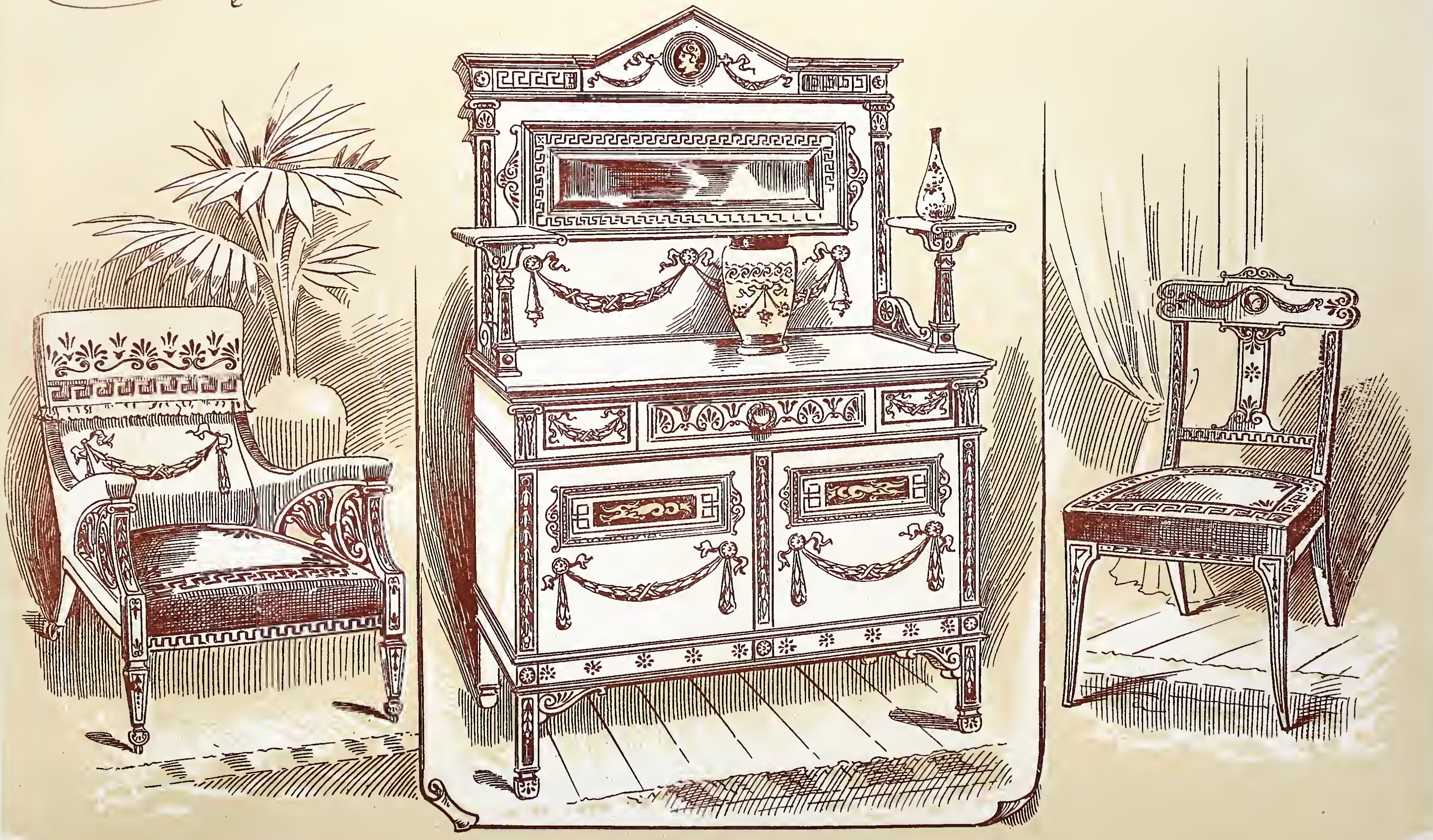


A Renaissance Sideboard

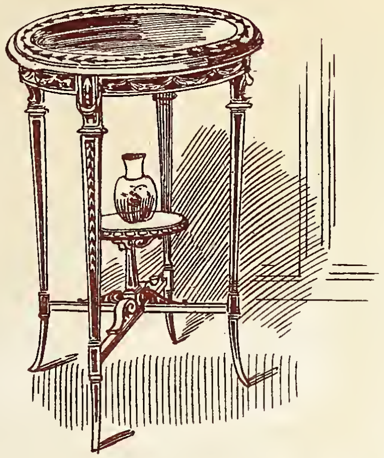
By H. Prinzguer.

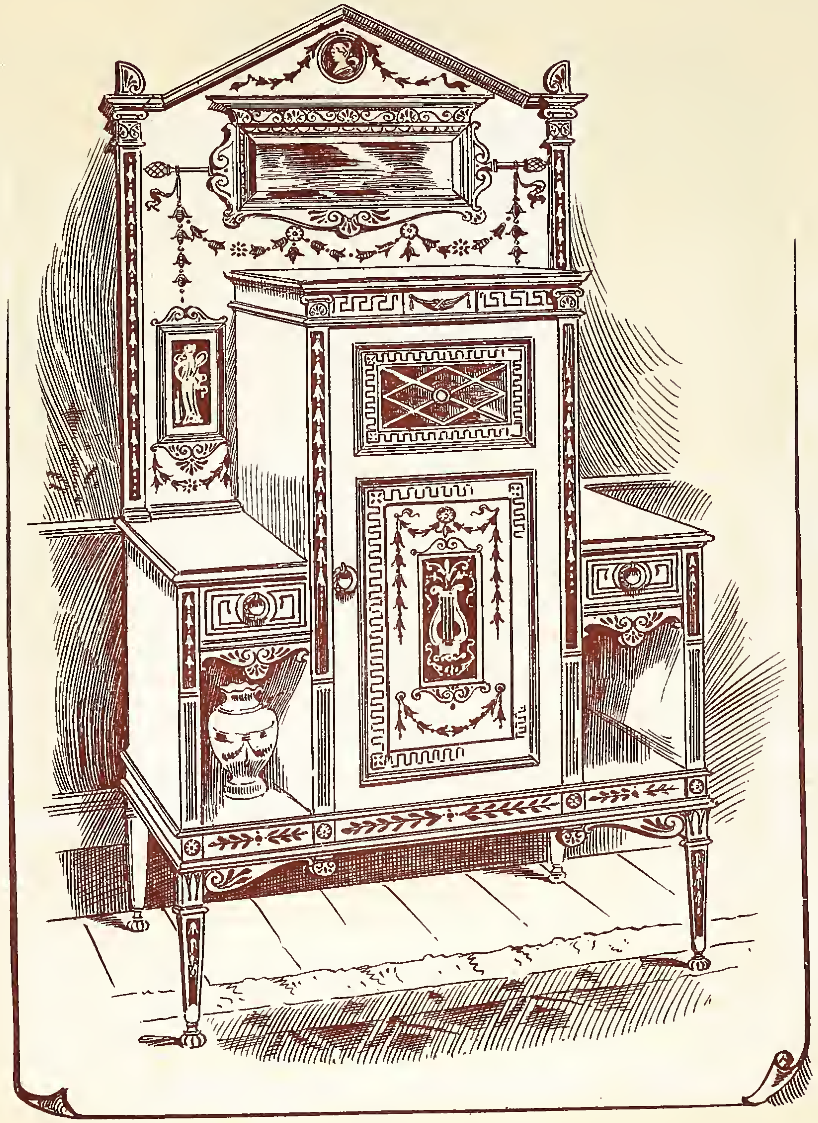
Greek as applied to Modern Furniture

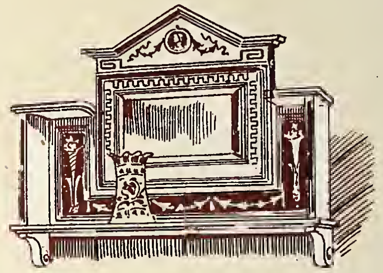
Supplement to
the "Cabinet Maker"
April. 93

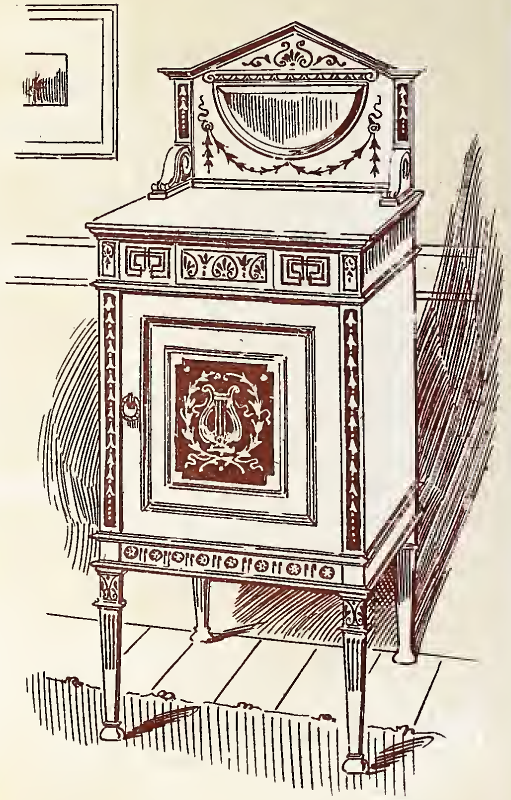


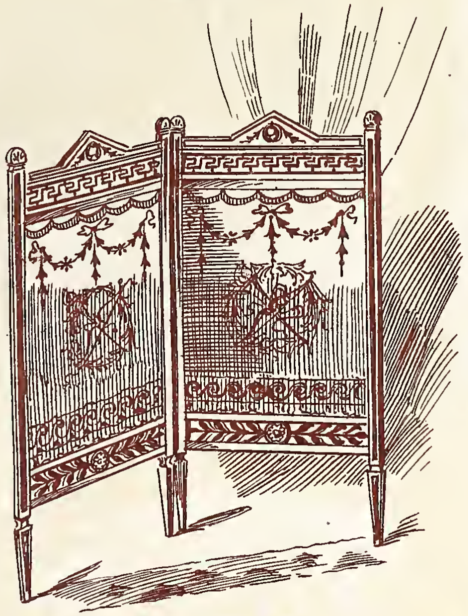
By H. Pringuer

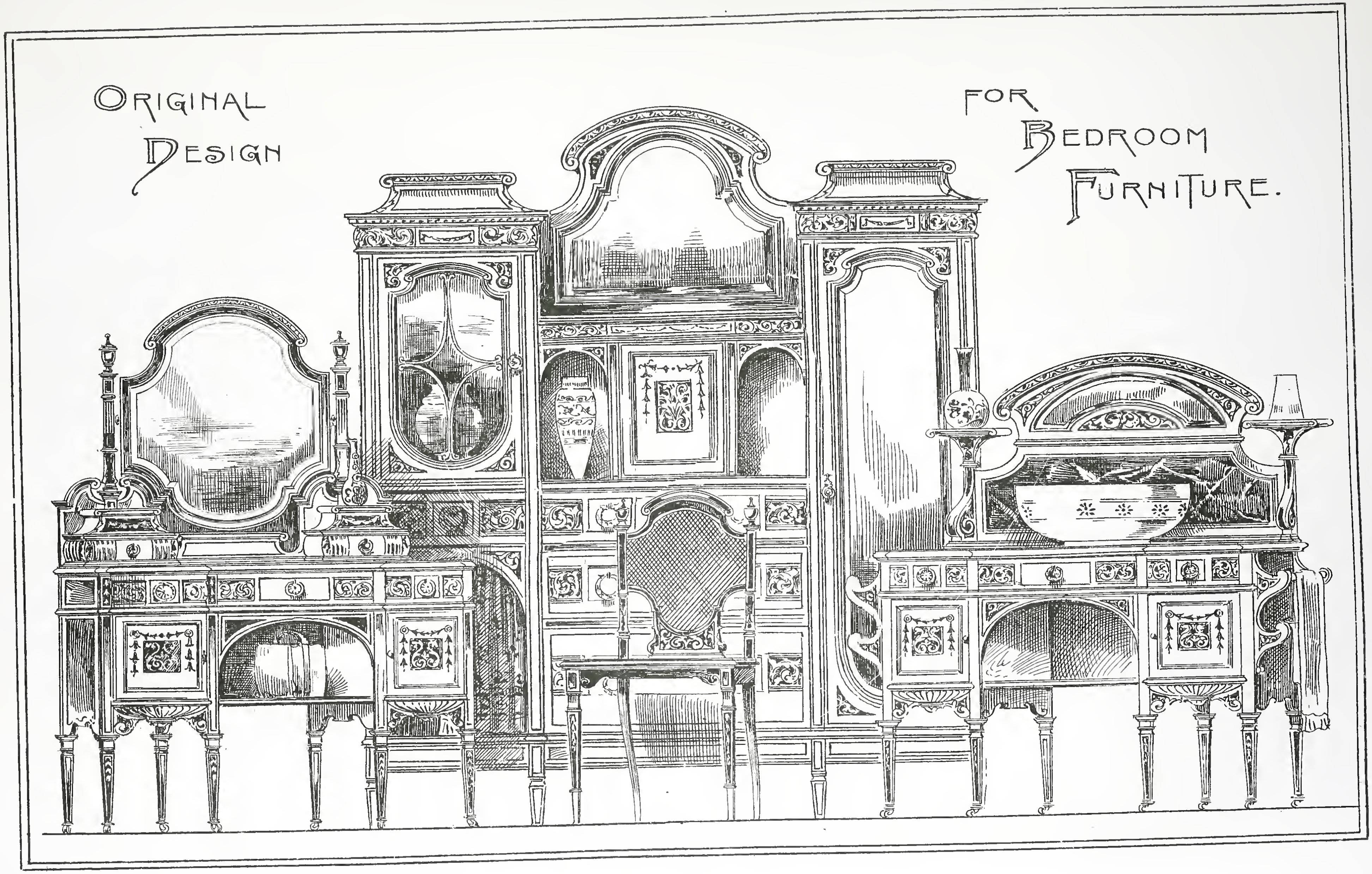






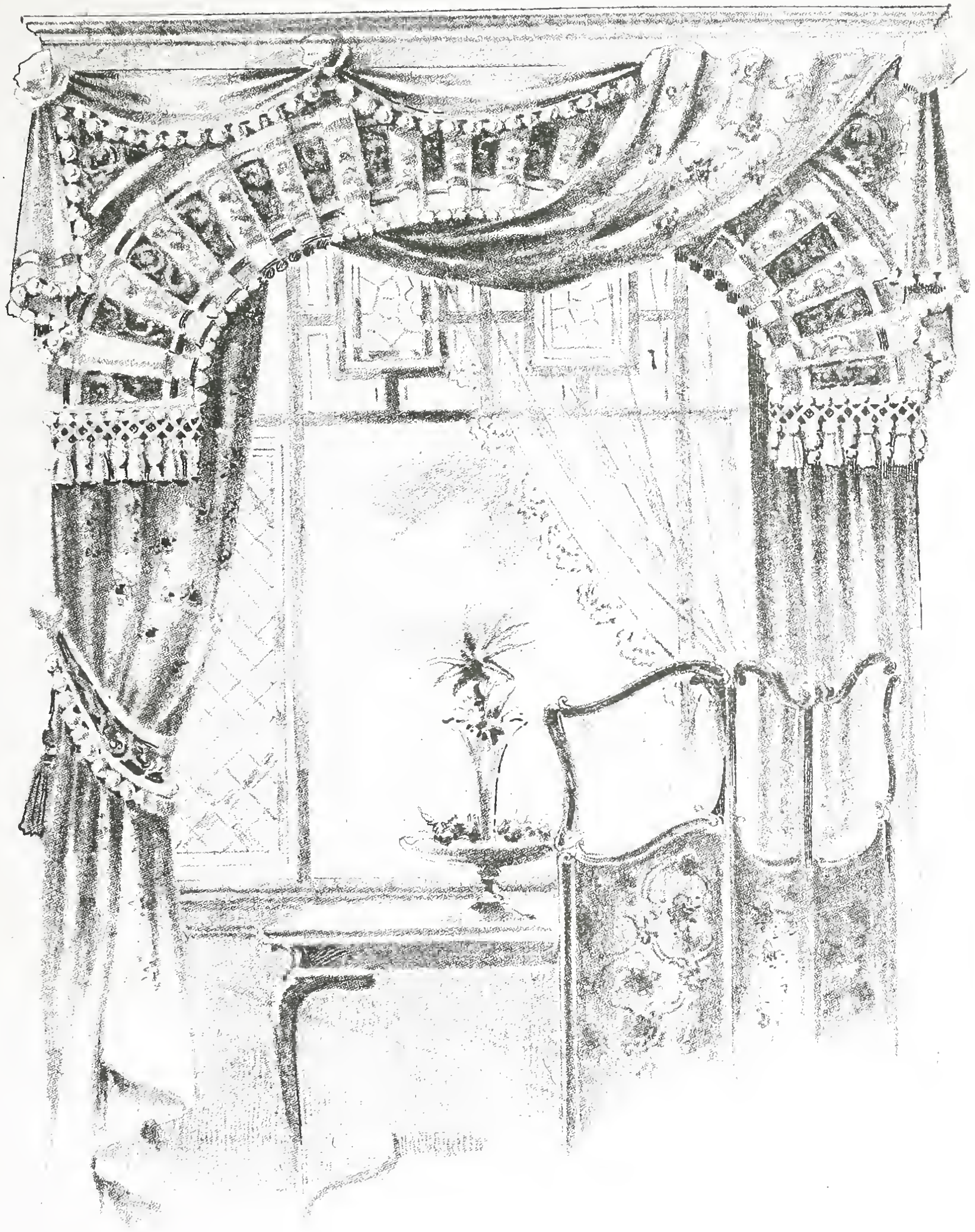


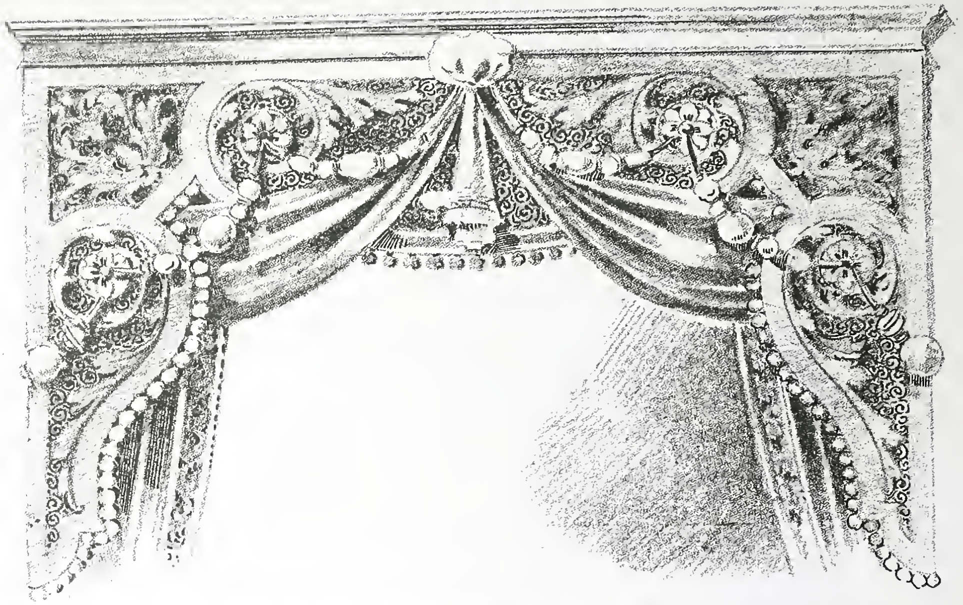


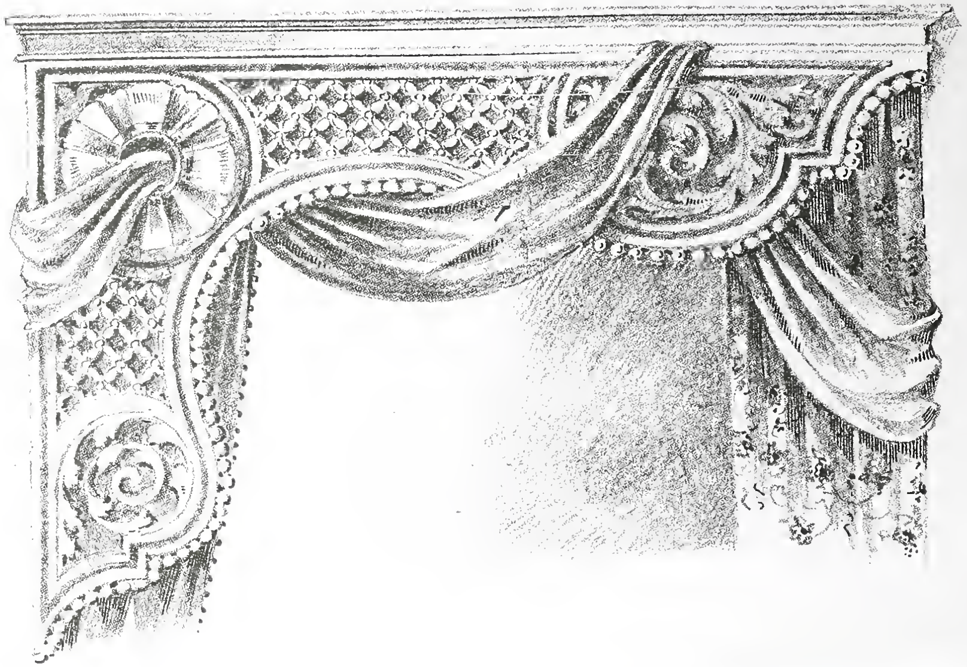


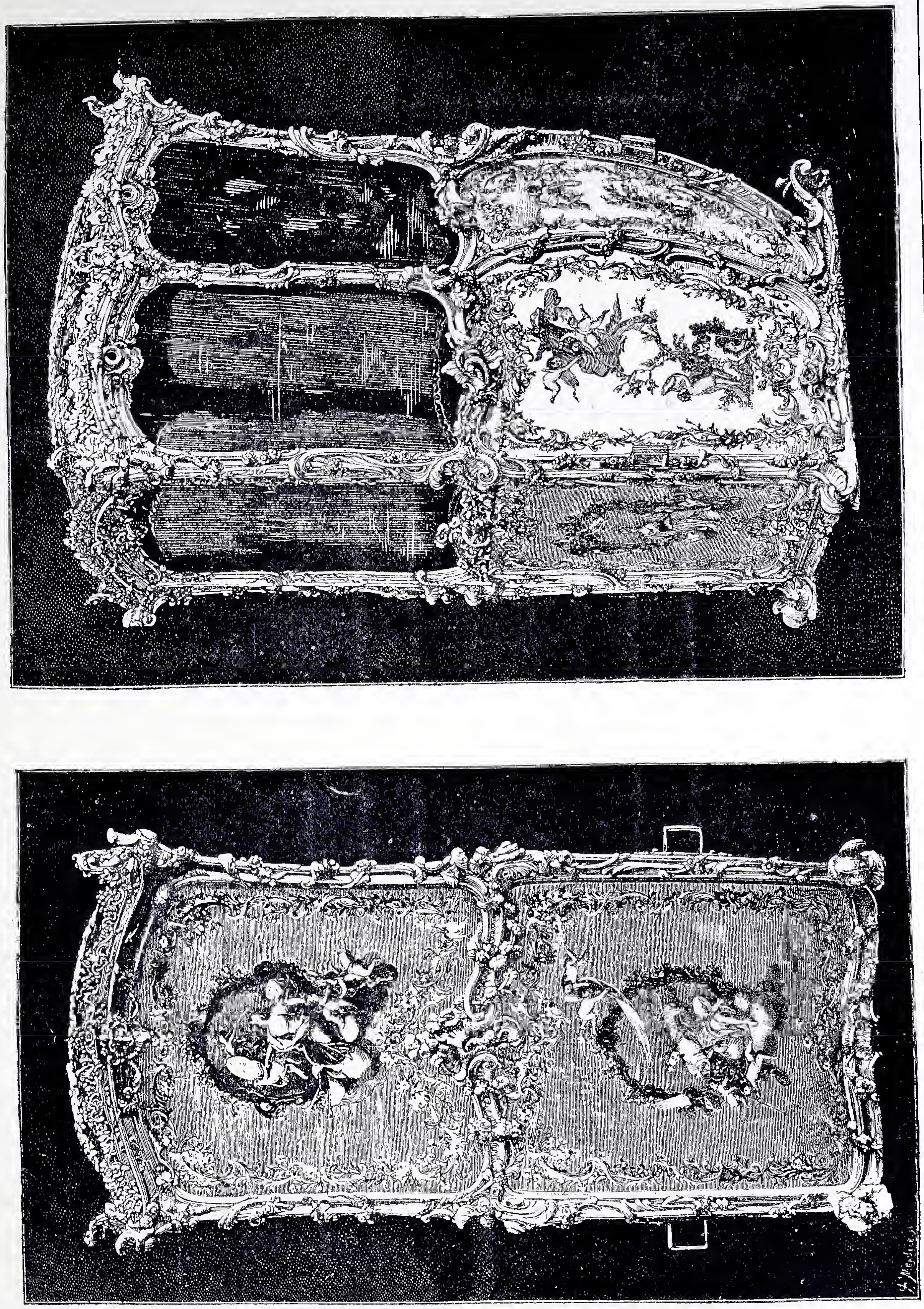
ORIGINAL DESIGN FOR BEDROOM FURNITURE.

Suggestions for Window Draperies.









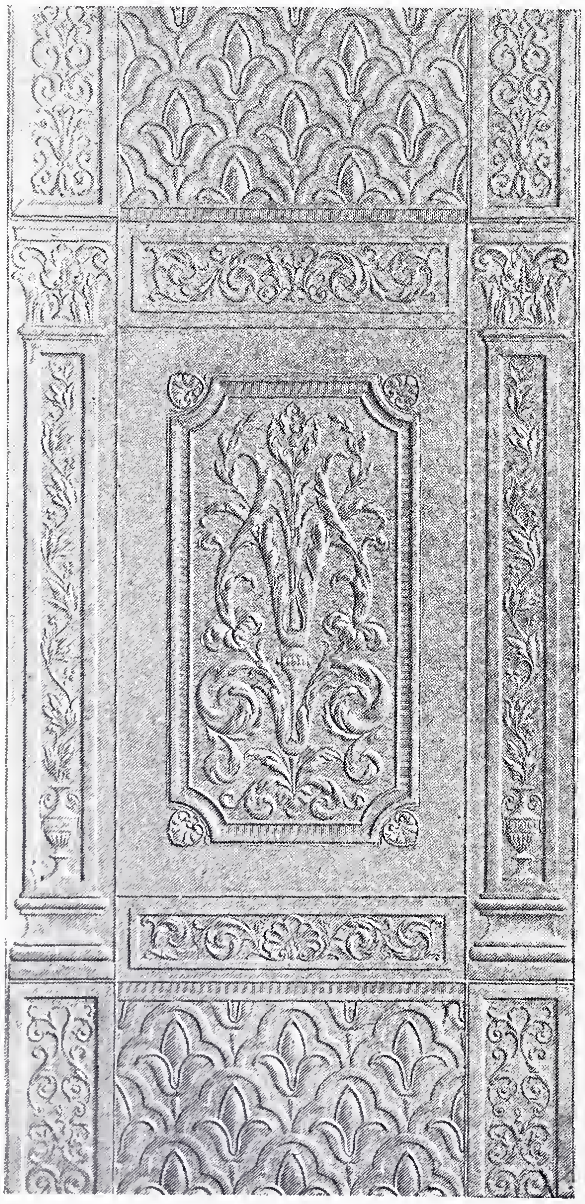
TWO SEDAN CHAIRS—OLD FRENCH.

colourings too numerous to mention in detail. All the principal designs are registered in England, and patents are applied for in the United States.

To fully review all the novelties for the season would occupy more space than we have at disposal. They include many most successful patterns, of which we may mention the "Lurgan," a very bold and pleasing scheme; the "Gervais" ceiling paper, the "Yarborough," the "Zetland," the "Fife," the "Genoese," the "Mere" frieze, the "Albert," and the "Cumberland," one of which is illustrated in our advertisement pages this month. These, and many others, go to form a selection which should ensure the order books of the firm being well filled. Messrs. Wm. Woollams & Co. continue to devote great care to the choice of colours, all of which are free from arsenic.

LINCRUSTA-WALTON.

Competition seems to have had no effect, save a favourable one, on the excellent wall covering which Messrs. Fredk. Walton & Co., Ltd., have brought to its present state of perfection. The list of advantages set forth by the company in favour of the material is a strong one. Lincrusta-Walton is imperishable, solid in colour and relief, requires no painting, and if made to special colour costs but little more than if made in ordinary stock colour; it can be removed, if required, from the walls of one house to those of another; it is undamageable save by intentional malice; it is most sanitary, being washable; is adopted by the leading Architects, Decorators, Railway and Shipping Companies, and never wears out.


No. 804.—Dado, by R. W. Brookes.

During last month we had the pleasure of inspecting the new patterns brought out since last reporting, and can speak highly of their character. One of the principal charms of Lincrusta-Walton is that it is capable of such varied treatments. For those with whom expense is an object it may be hung plain, with excellent results. On the other hand, where an elaborate scheme is desired, it may be decorated with equal success as the richest stamped and decorated leathers, and so treated can hold its own anywhere. The variety of dadoes, fillings, friezes, ceilings, dado rails, borders, panels, plaques, &c., is so large that a catalogue would be required to enumerate the whole, and we shall not attempt to do so. Indeed, it is not

Nos. 457, 455.

No. 456.

No. 454.

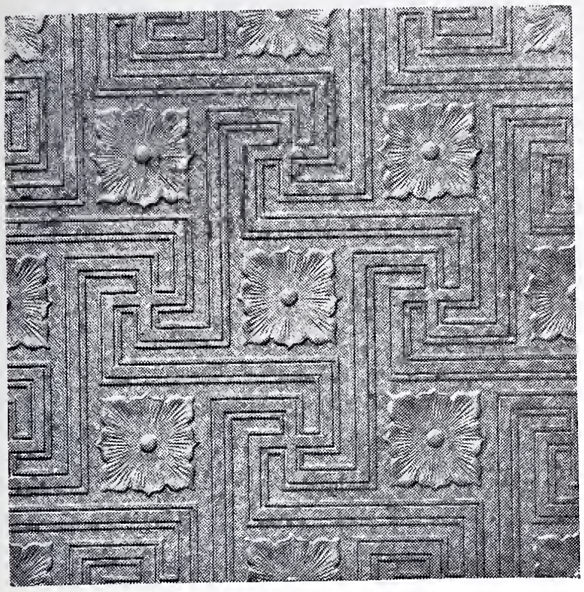
By Lewis F. Day.

No. 1184, by G. R. Kennerley.

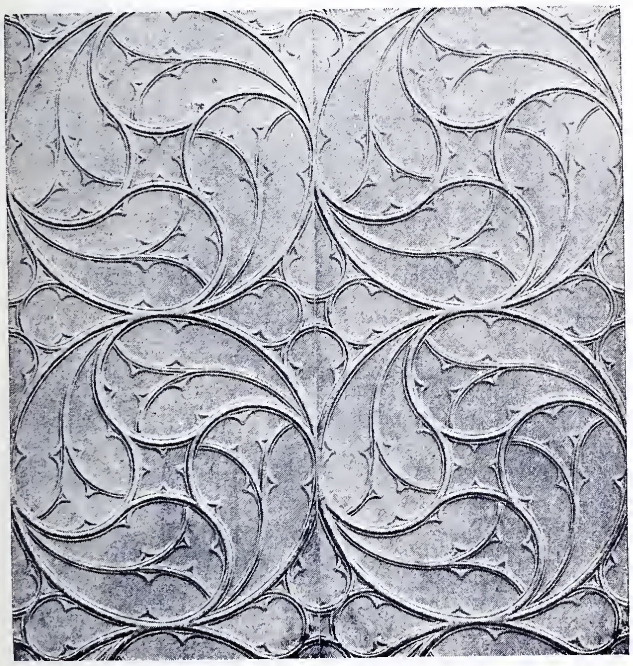
No. 1185, by Lewis F. Day. No. 1186, by R. W. Brookes.

our intention to expatiate at length upon the merits of the material, for its reputation is so firmly established as not to need such comment. The principal object of this reference is to draw attention to the latest patterns, and leave buyers to make a personal inspection, and thus form their own judgments.

The "Special Art Tints," referred to in our last notice, have met with unqualified success, as they deserve to do. Where they are employed subsequent painting is not at all necessary, but if it is desired by the customer, the colour and material make a perfect ground upon which to work. As will be evident, with these "Art Tints" a great saving is effected through after decoration being rendered unnecessary, making them economical as well as artistic.



No. 805, by R. W. Brookes.



No. 1058, by R. W. Brookes.

The metal effects, faïence effects, and grained wood effects, are also worthy of comment. Each has its particular charm, and has met with the greatest success wherever adopted, as, indeed, is invariably the case with this company's productions.

Mr. F. Egerton Hine, the indefatigable and courteous General Manager, was pointing out to us a number of panels and designs eminently suitable for introduction to cabinet work, and use in connection with woodwork generally, and there is every reason why they should be much more extensively employed in the former direction than they are. Many a cabinet or sideboard, in which carving cannot be employed by reason of expense, might be dressed up with some of this company's panels, and by such means a little colour might successfully be introduced to an otherwise somewhat monotonous article. Cabinet makers will do well to note this, and try the effect of such a course.

Some beautiful wood effects, like the other "Art Tints," are solid in colour throughout, and therefore need no painting after putting up, an important point from a commercial point of view.

Ceilings are becoming more and more a leading feature, and Messrs. F. Walton & Company are now producing designs which, while in good relief, are thinner and lighter than the ordinary Lincrusta-Walton wall hanging, and are very easily hung.

The names of the designers whose work we specially noted, and some of which we illustrate herewith, include, among many others, Mr. Lewis F. Day, Mr. R. H. Adams, Mr. R. W. Brookes, the company's own artist; Mons. H. Drake, Mr. F. Hamilton-Jackson, R.B.A., Mr. G. R. Kennerley, and some of the latest patterns may be gathered from the accompanying illustrations.

A comparatively new departure is the production of Lincrusta-Walton advertising tablets, which are taking well. They are very decorative, make admirable advertisements, and are, of course, most durable.

Messrs. John Gough & Co.'s Illustrated Catalogue of perambulators, mail carts, bassinettes, and Bath chairs, &c., is to hand, and contains many important novelties. Application for copies should be made to 20, Cross Street, Swan Street, New Cross, Manchester.

Winfields, Limited.—This firm has appointed Messrs. J. B. Guthrie and Son to act as their London export agents in the place of Mr. Jas. Allnutt, and this business will in future be carried on at Ethelburga House, 70 and 71, Bishopsgate Street Within, instead of at 110, Cannon Street.

Mr. H. L. Benjamin is doing so well with the sideboard illustrated in our advertisement pages, that he looks upon it as one of the most successful things of the many that he has brought out, and so indeed it is. For a sideboard of this kind, solid oak throughout, finished in the best possible manner, to be offered at the price is a remarkable thing, and buyers who are on the look out for a "line" that is sure to take will not make a mistake in placing an order with the above manufacturer. Mr. H. L. Benjamin is organising a fine selection of sideboards for show at the forthcoming Furniture Exhibition to be held at the Agricultural Hall, Islington, N., and visitors thereto should not fail to look out for his stand.

Messrs. Chas. Franklin & Co., looking-glass and overmantel manufacturers, Albion Works, Rupert Street, Bristol, inform us that they are the only firm in the West of England who completely execute the bevelling and silvering of plate glass, and manufacture of overmantels, toilets, &c., throughout on the premises. Mr. Chas. Franklin was the first to introduce into Bristol the manufacturing of bevelled mirrors, thirteen years ago, and, having a thoroughly practical knowledge of the trade, guarantees the silvering of all mirrors supplied by the firm, and undertakes to re-silver, free of charge, any mirror proving defective within five years. The quality of this firm's work is well known and appreciated by many leading cabinet houses, and the firm supplied, among others, the late firm of Messrs. J. and A. Slater, Lewins Mead, up to the time of the transfer of the business. As Messrs. Franklin always have a large stock of selected and well-seasoned timber being daily manipulated by the most skilful workmen in the trade, they ensure satisfaction being given in every article sent out. To gain the confidence of buyers who are unable to call and inspect their large stock, they are prepared to supply any article, carriage paid, as sample: and in consideration of the superior quality of the goods the prices are such as can support competition.

Round the Trade.

Mr. THOMAS HARDSTAFF.

A NEW sheet of designs in perambulators and mail carts issued by Mr. Thomas Hardstaff, manufacturer, of Nottingham, includes a number of most attractive and saleable novelties and specialities. As the sheet is to be obtained by writing, we need not enter into a lengthy description of all the articles illustrated, but we may refer to just one or two.

Nos. 18 and 19 are stylish-looking perambulators with wood bodies, No. 18 having square ends and No. 19 circular ends. They are suspended by leather straps on oval steel tubing specially manufactured for the purpose and employed by this manufacturer solely. This tubing is most durable and cannot be broken by ordinary usage, and being most elastic it makes the prams in which it is employed run most comfortably, even on rough and uneven surfaces. Upholstered in ordinary American leather, fancy tan or flesh colour, these carriages look remarkably well, with their refined painting and hood to accord.

Nos. 21, 22, and 23 (registered patterns) call for still higher praise, for they are among the most stylish of their class we have yet seen. They are certainly just the sort of thing to appeal to the tastes of fond parents. The bodies in these cases are of bright cane, upholstered in fancy-coloured leathers, and possess other important features. No. 23 is elaborately painted in harmonious colours, picked out with gold, has polished and fancy wood panels in sides and ends, is upholstered in best fancy-coloured leather, fixed joint hood to match, new improved steel springs, and is altogether a most elegant carriage. The registered numbers of these are 203346, 202216 and 203100. The bodies being of cane are very light, they are most graceful, and the style of production and finish leaves nothing to be desired.

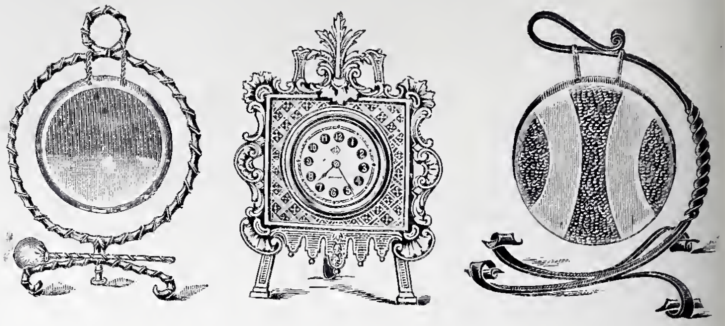
We recommend buyers to obtain Mr. Hardstaft's design sheet without delay and make themselves acquainted with the high character of that gentleman's productions.

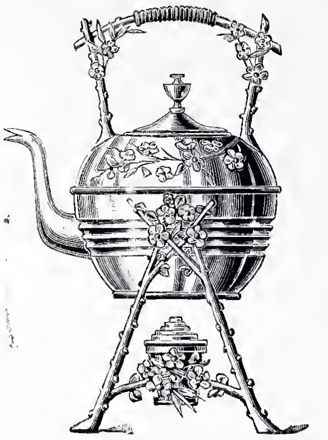
In addition to the goods referred to above, this manufacturer has a specially interesting variety of artistically designed wicker art furniture of all classes, in which new designs are constantly appearing with which the trade should keep themselves acquainted, by writing for samples of same to be forwarded as they are issued. Wicker and bamboo tables and chairs, upholstered and draped, also receive every attention. A splendid stock of fancy fruit and flower baskets, all sizes and patterns, of foreign and English manufacture, appear to be a special line with this old-established house.

ART METAL WORK FOR THE FURNISHER.

"Good wine needs no bush," and the productions of Messrs. Townshend & Co., of Ernest Street, Holloway Head, Birmingham, require no praise, for they are known to everyone who has a knowledge of what is going in art metal work for the home. Herewith are just one or two of this firm's most recent productions. Unfortunately space will not permit the insertion of more here—other examples are shown in our advertisement pages.

The most important feature in the novelties we have seen is the "Arundo" art metal work. The patented material of which this work is made is light and graceful in appearance, but, at the same time, solid and strong. It makes up with exquisite effect in gongs, kettle stands, jardinières, and other similar articles, in each of which classes there is a series of very desirable patterns provided.





Not the least important feature in this new art metal work is its cheapness, which will place it within reach of the most modest purse. The line of new gongs on show includes some most original designs at prices lower than have ever been touched before by this firm. The same remark applies to the very pretty jardinières, kettles and stands, for floor and table.

Another "special line" is the new patent hall brush set, a further development of the hall brush set previously referred to in these columns, and which has been a phenomenal success. For convenience, artistic effect, and moderate prices, this new set—of which there is a variety of some eight designs—is a great advance upon anything previously produced in that direction by Messrs. Townshend & Co.

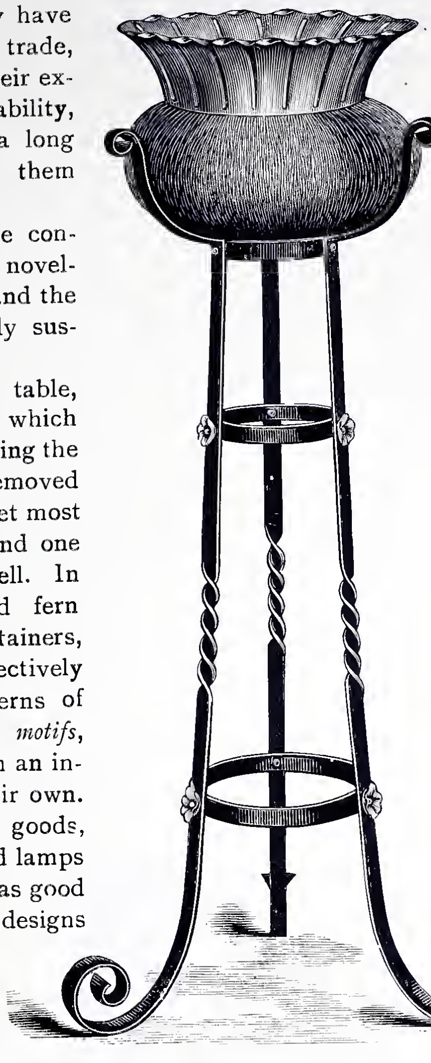
Members of the trade should at once see this firm's spring show. Anyone unable to visit their London or Birmingham showrooms should write at once for their spring catalogue, which will contain illustrations and prices of all their latest novelties.

"LEATHIDEN."

The statement that "Leathiden" "makes old leather equal to new," coming from a firm so favourably known as the Manchester and Stockport Chemical Co., Brinksway Works, Stockport, is sufficient in itself to induce a trial, and a test of the qualities of the compound will justify the claims made for it. "Leathiden" has already been mentioned in our columns, and, as some of our readers may remember, it has been devised to revive, enamel, and preserve all kinds of leather, morocco, kid, leather-cloth, rubber-proofed goods, &c. Furnishers who have to do up leather upholstered suites, or who have such in their showrooms looking somewhat the worse for lengthy exposure, should test the qualities of the invention, and we feel sure that by so doing they will be thankful for its introduction. "Leathiden" merely requires rubbing on the article to be revived with a piece of soft dry sponge. It requires no polishing, and dries almost instantaneously. It is made in all necessary colours, and has met with the utmost favour wherever employed.

Messrs. BENHAM & FROUD.

Such knick-knacks as decorative metal jardinières, floor kettles, afternoon tea tables, fern pots, and the like now form a necessary section of the house furnisher's stock, and Messrs. Benham & Froud, Limited, know and produce just what is wanted in that direction. We recently inspected the novelties which they have on view for spring trade, and can testify to their excellence and saleability, qualities which go a long way to recommend them nowadays.

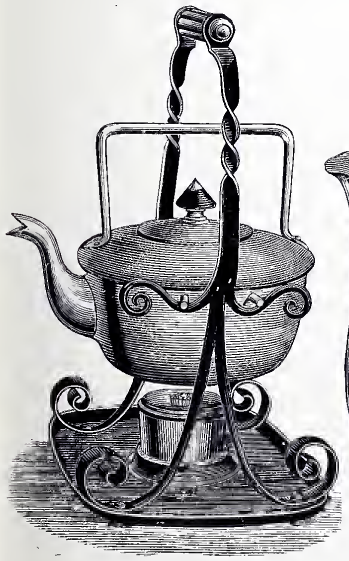


Jardinière, No. 50.

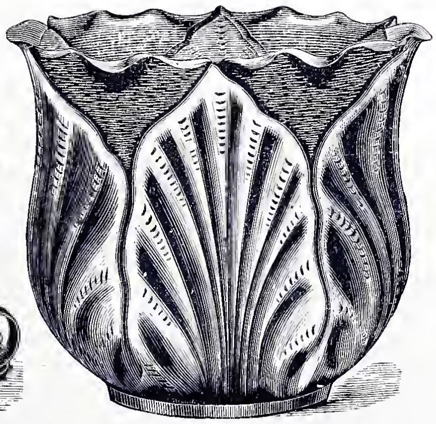
This company are constantly bringing out novelties in these goods, and the recent additions fully sustain their reputation.

An afternoon tea table, the "Dublin," from which the standard supporting the kettle above can be removed at will, is a simple yet most useful contrivance, and one which should take well. In the jardinières, and fern and other flower containers, the copper is effectively stamped with patterns of Japanese and other *motifs*, which gives to them an individuality quite their own.

Rising to larger goods, the array of standard lamps and table lamps is as good as ever, embracing designs in brass, wrought-iron, copper, and combinations of those metals which are most successful. Wrought-iron, brass, and brass and copper fenders in the Louis XV., XVI., and other styles are also well in evidence, and appeal to furnishers who are on the look-out for stylish things in that line.



"Cordelia" Kettle Stand



No. 51.

In electric fittings the new designs are very numerous, and show a decided advance on what we have previously seen at the Chandos Works, to say which is to say a good deal. Electroliers, lamps, and brackets in various styles, many being clever renderings of natural forms suitable for adoption for such a purpose, make a most attractive show, and leave no reason to wonder why this Company have been kept busily employed in that department of their extensive business. A handy metal shaving stand, fitted if desired with electric light, previously referred to in these pages, is still going well, and there are scores of other novelties to which we must give attention in a subsequent issue.

Messrs. KAHN, Limited.

As is invariably the case, the showrooms of the above Company, at St. Andrew's Street, Holborn Circus, E.C., are replete with the most *recherché* examples of those goods with which the name of Kahn is now associated.

The three principal departments—cabinet work, soft goods, and decorative china—are constantly being replenished to induce business; and when inspecting the selection, one is not surprised that business should be reported "good."

As to the cabinet department, our readers are so well acquainted with the description of goods handled by Messrs. E. Kahn, Ltd., that we need not say much in regard to them here. Louis Quatorze, Louis Quinze, and Louis Seize cabinets, chairs, and tables; choice pieces of "Boulle" and Vernis Martin; cabinet work in the Chippendale, Heppelwhite, and Sheraton styles, in remarkable variety, both modern and antique, find a place in the showrooms; and buyers may always rely upon finding fresh patterns there whenever they may call.

Carved oak furniture of all descriptions plays an important part in the business; but as space will not permit of much of it being shown at the above address, it is made a speciality at the Curtain Road warehouses. To give some idea of the capabilities of the Company in that direction, however, the principal's office at St. Andrew's Street has been panelled out in the Italian, Tudor, Queen Anne, Henri Deux, François Premier, and other styles, with excellent effect. The design and execution of the work are alike good.

As for soft goods—carpets, rugs, curtains, tapestries, velvets, brocatelles, including reproductions of the antique in rugs and saddlebags, also reproductions of old Gobelins and Aubussons tapestries, special mohair rugs and bags—they merit a special notice for themselves; but, really, description of them would be of but little service; it is necessary to see them to properly judge of their character.

The whole of the ground floor at 6, St. Andrew's Street, is now devoted to the display of decorative pottery, enamels, and bronzes, and the show is altogether a fine one. This section of the business has been developing rapidly and extensively of late, and the latest consignments are important ones. Dresden, Sèvres, Cobourg, Limoges, Hungarian, and other wares are fully represented, and the articles shown range from dainty trinket stands to works the most expensive and elaborate. Indeed, pottery has become so important a factor in the business that premises have been acquired in the Farringdon Road to deal with goods of a class less expensive than those to which we have referred.

As already notified, at 117, Curtain Road, new departments for cabinet work of an every-day character have been added, as also for bentwood furniture in all its branches.

Mr C. FOX'S FEATHER FACTORY.

To anyone who knows the requirements of such a business as as that carried on by Mr. Chas. Fox, a walk through his works in the Harrow Road is attended with the liveliest satisfaction, for there everything is as it should be. As most of our readers are aware, it is only recently that the business has been removed to the new and handsome—for they are handsome—premises, which have been designed and built specially to suit its requirements.

In view of the extent of Mr. Fox's operations to-day it is interesting to learn that only so recently as 1869 that gentleman himself composed his whole staff, personally carrying out all his orders, from start to finish, with his own hands. In 1879 a move was made to 72, Harrow Road, the size of which premises was so much greater than that of the former ones that there was some idea of letting off a portion of them, as it seemed incredible that the business should increase to such an extent as to justify their complete occupation. It was at this time that Mr. Pattinson, Mr. Fox's able and indefatigable colleague, came upon the scene. As time went on, the doubts as to the possible increase of business were dispelled, and matters have advanced with so great strides that the present building, 225, 227, Harrow Road, which became the scene of operation some four or five months ago, is not by any means too large.

During our recent visit to the above address we made a complete tour of the establishment, from the stables and engine house to the finishing-off departments, but we need not enter into a lengthy description of every section here. In the centre of the building is a covered yard, where goods can be unloaded and despatched in any weather, five vans being employed. The stables are spacious, well lighted, and well appointed, the well-being of the horses being well considered; indeed, throughout the whole establishment everything is done to ensure the comfort of both "man and beast."

The engine house is spick and span, and there a 30-h.p. double expansion horizontal steam engine supplies the motive power for the numerous machines at work in the various parts of the building. An engineers' workshop adjoins the engine room. One thing which strikes the visitor is that things are so arranged as to be directly under the eyes of the principals, and nothing can either enter or leave the place, in the ordinary way, without passing the office.

The packing and loading room, where goods are got ready for the vans, is spacious and most convenient, and from there one enters an apartment where five powerful feather purifying machines are carrying out Mr. Fox's method of cleansing and purifying in a manner which leaves nothing to be desired. It is really here that rests one of the principal secrets of the success of this business, but it, of course, would not do for us to go into working details with reference thereto. These machines are fed from the room above, by means of an interesting contrivance which is original in its conception. The dust and other foreign matter is forced from here, by a special method, to the top of the building, and an examination of what is drawn off conclusively proves that the process is a thoroughly efficient one.

Passing through the storage and filling rooms, the next apartment entered is one in which are stored, in tiers of racks, thousands of cases in readiness for filling. We should not like to compute how many we saw, but the quantity was most unusual, while the stock of ticks in the piece has the appearance of a tick warehouse. In an adjoining room a staff of needlewomen is kept for sewing pillows and bolsters. It must be understood that this manufacturer confines himself to bedding alone, and does not touch quilts, clothing, or metallic productions.

In another room three carding machines, and two powerful feather dusters are busily at work, and the dust is drawn away from thence by four adequate fans. The freedom from unnecessary dust throughout the whole of the factory is a noticeable feature, and one which leads to the cleaner and more speedy execution of business, and also makes things much more advantageous to the health of those working there.

We were interested in examining the quality of the wool employed in the mattresses. Every piece employed is shaken up and dusted by means of a powerful willie, and the quality—to that employed in the cheapest mattresses—is unexceptionable. In the mattress room there are fifteen benches fully occupied, and some idea of the facilities for production may be gathered from the fact that, not long ago, an order came in for fifty mattresses, and the whole were made and delivered in two hours and a-half, a feat which, we should imagine, creates a record.

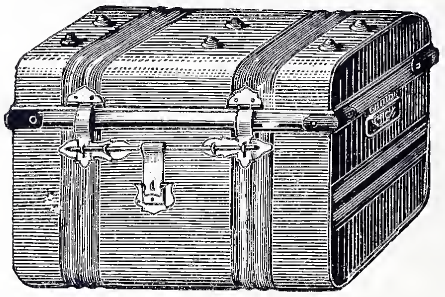
It is made a feature in this business that special orders received in the morning are despatched at night, a promptness which may always be relied upon.

The stock of feathers kept is so large that it must be seen to be believed. To estimate it would be to lay ourselves open to a charge of exaggeration. Mr. Fox believes it to be the largest in London. This gentleman is also an importer, in a very large way, of Algerian fibre.

In another department are made all the frames for the spring mattresses, and, indeed, the whole arrangements are so complete and admirably arranged that it is a pleasure to walk through the place. One cannot wonder that the business has assumed such extensive proportions, and it still seems to be growing.

JAPANNED TRUNKS, &c.

Where there are so many manufacturers of hardware of all descriptions as in Birmingham, it is no easy matter for any firm in that branch of industry to hold their own; but that Messrs. C. S. P. Wood & Co., of Crown Works, Green Street, Deritend, have done for long past, and seem likely to continue to do. This firm is eleven years old, and it has won a prominent position for itself—a position attained simply by reliable and thorough workmanship and a thorough business-like way of conducting operations.



Japanned trunks, office, deed, and cash boxes, coal vases in iron, brass, and wood, fire and thief proof safes, are the leading articles in this business, in whose production an extensive staff of experienced workmen and every modern appliance go to ensure good work and rapid execution.

They do a strictly wholesale trade, catering for the South African and other foreign markets, in addition to their home trade, and buyers will do well to secure their lists. The trunk shown in illustration is called the Kaffir trunk, and being low in price is made in large quantities for the African trade. It is one of eight or ten other designs, specially manufactured for that market by this firm and called the Natal, Kimberley, Johannesburg, &c.

Messrs. CARLHIAN & BEAUMETZ.

Few people looking at the exterior of the premises occupied by Messrs. Carlhian & Beaumetz, 73, Great Eastern Street, E.C., would imagine what a store of choice things in antique and modern furniture is to be found inside. The difficulty of fully describing this firm's stock is so great that we shall not attempt to do so, but shall remain content with merely giving a hint or two which shall induce buyers who are not already dealing with the firm to put the above address on their early call list, for it should certainly be there.

It matters not whether it be a gigantic carved oak sideboard or a dainty Louis Seize table, a small rug or an extensive carpet, a mantel clock or a stately "Grandfather's" that is required, Messrs. Carlhian & Beaumetz are equal to the occasion, and can fulfil all such orders with every satisfaction to all concerned.

The carved oak section is large, as is the French department; indeed, every branch merits a special notice. Every French style, from the François Premier to the Louis Seize and Empire, is fully represented; and in each and all pocket, as well as taste, is fully considered. On one of our advertisement pages will be found just three or four articles selected from among the hundreds which we saw when recently calling, and these will show that this firm are prepared to supply just what is demanded by the popular taste.

The carpet department is an important one, and the goods therein range from carpets and rugs at a remarkably low figure to choice pieces which would be revelled in by the connoisseur. Batoum carpets, mohair carpets, Beyrouth carpets, velvet piles, "Orient" carpets, the "Trianon" light-ground carpets, the "Sofia" carpet, Smyrna carpets, the "Delhi" carpet, hearth-rugs and saddlebags, comprise excellent lines which would be appreciated by furnishers. In addition to these, Utrecht frieze and fancy velvets, Genoa and Venetian velvets, XVI. and XVII. century velvets, moquettes, linen plushes, tapestries of all kinds, tapestry panels, silks and brocatelles, guipure, Swiss tambour net, lace, chenille, and tapestry curtains, embroideries, are included in the category; as also are clocks and bronzes, Delft, Dresden, Vienna, Moustiers, Nevers, Marseille China, men in armour, mirrors, Limoges and Vienna enamels, ivories, and many other decorative furnishing accessories.

Messrs. FALET, WALKER, & CO.

Messrs. Falet, Walker, & Co. are now showing a most attractive and fresh selection of upholstered, wicker, and willow furniture, composed of articles which buyers will welcome to dress up the window and the showroom. This firm's stock is always replete with saleable novelties, but just at present it is exceptionally bright and pleasing. Some people entertain the idea that chairs and couches such as are made by this firm are almost exclusively suitable for the boudoir and for ladies' use generally, and it is true that the tastes of the fair sex are largely considered in their operations. But they have recently been bringing out a number of large and eminently comfortable arm-chairs — some of the "Grandfather's chair" type with side wings for the head, and others with roll-over top—which strongly appeal to the weary frame, and which, while pleasing the eye, give still more pleasure to the body. These chairs should be noted by buyers, for they ought to, and we venture to prophesy will, take well.

The new patterns in chairs, couches, and settees include the "Pear" settee, a great improvement having been made on the old shape—the "Sybarite," an easy-chair of the type referred to above; the "Rosamond" couch, the "Tulip" chair, the "Ethelred" chair, a new shell chair, and others too numerous to mention. Pretty designs, skilfully made and tastefully upholstered in harmonious materials, are the leading features of the show; and those features, combined with low prices, should keep Messrs. Falet, Walker, & Co. busy.

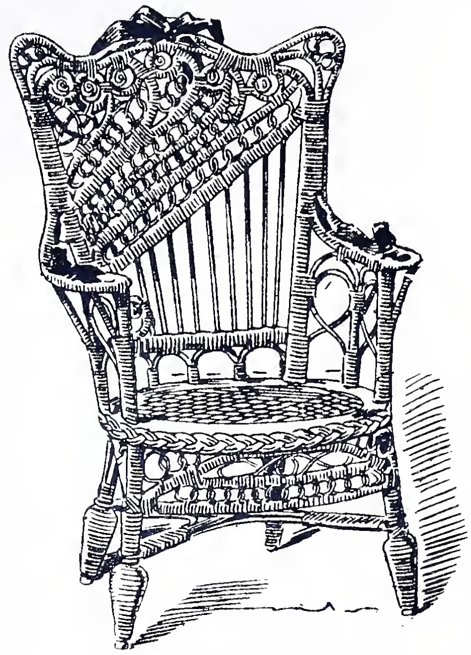
Some recent novelties in work-baskets are the prettiest things of the kind that we have seen, and are serviceable, pretty, and low in figure. They are not in any way commonplace, and are made in a pretty combination of willow, cane, and a delicate sea-green material.

Lawn tennis refreshment baskets and sets for open-air refreshment have also been improved, and linen baskets, paper baskets, and the like are stocked in large numbers. Wicker arbours, porters' chairs, &c., also find a place, and include many good patterns. This firm, in addition to the above departments, supply whitewood goods, cabinets, tables, &c.; and, altogether, a visit to 20, Worship Street, E.C., fully repays the time spent.

Messrs. E. HUTCHINGS & SONS.

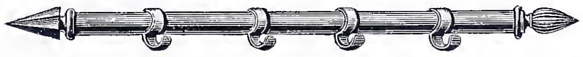
In our last issue we briefly referred to a display of samples of wicker goods and bamboo furniture made by the above firm at the Manchester Hotel, and further reference thereto was promised.

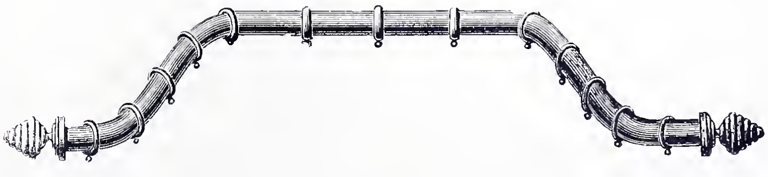
These Weymouth manufacturers are opening up a London trade, arrangements now being made to that end, and, judging from the character of their productions, we should say that in so doing they are taking a wise step. Many strides have been made, of late years, in decorative wicker goods, and Messrs. Hutchings are not one whit behind the times—rather to the contrary. The patterns we saw were notable both for the originality of designs and the skill shown in manipulation, and buyers of such goods will err if they do not put themselves into communication with the firm.



In bamboo goods too, of a tasty and thoroughly reliable character—jardinières, brackets, tables, flower stands, and the like—the selection is good, and includes the very latest developments in that direction. This firm are negotiating for London premises, the address of which shall be duly notified in our columns. They are also exhibiting at the Furniture Trades Exhibition, Islington, N., April 6th to 15th.

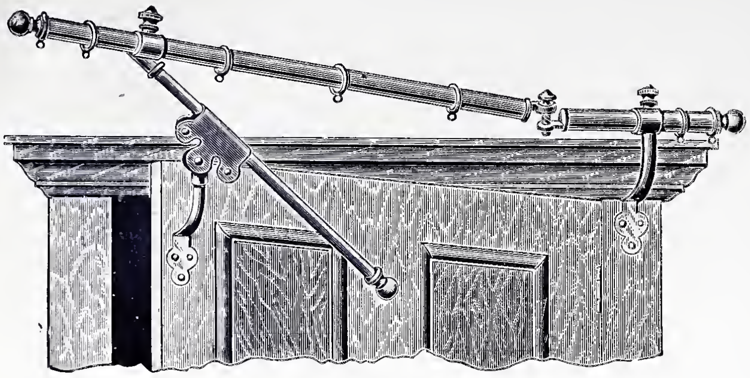
Mr. G. B. BIRCH.





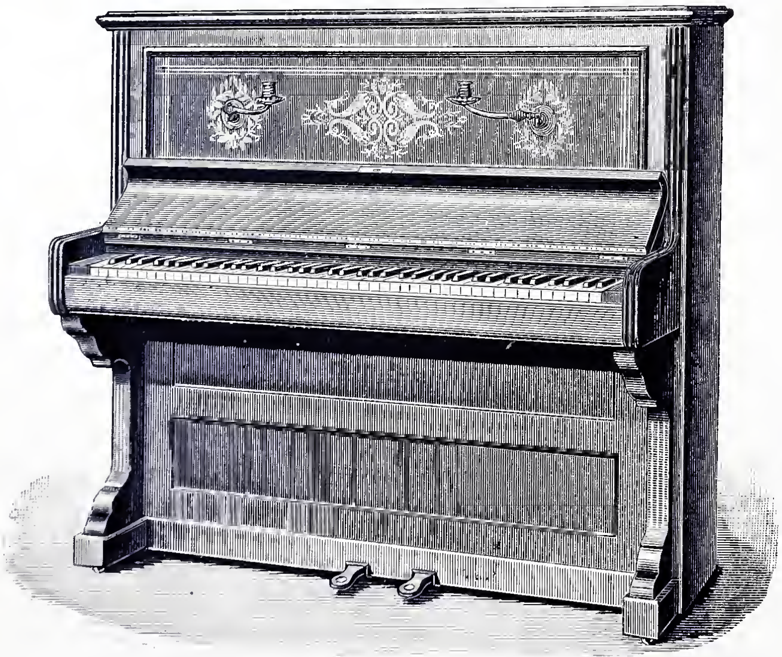
The portière rod illustrated overleaf has been devised to answer the requirements of the trade in that particular direction at a reasonable price. It should be a *sine quâ non* in such an article that it should effectually keep out draughts on the door being closed, and, at the same time, rise automatically on the opening of the door so as not to in any way impede its passage. The contrivance shown answers the purposes for which it has been produced most successfully, and is free from any elaborate mechanism likely to get out of order. Through its simplicity, efficiency, and economical qualities, this rod should prove a success. Mr. G. B. Birch, Cheapside Brassfoundry, Tube and Metal Works, Birmingham, is the manufacturer.

Mr. Birch has done much by his enterprise in the production of cornice poles for bay windows to develop that branch of trade. By the introduction of new principles in the working a bent pole can now be produced in about half the time previously necessary—a fact which, combined with a large and varied stock of fittings of all descriptions, ensures a prompt execution and delivery of orders. The same remark applies to stair-rods and kindred furnishing brassfoundry.



Messrs. BROADWOOD WHITE & Co.

Pianofortes are every day becoming more in demand, and among those firms who make instruments such as can be handled with confidence by house furnishers, Messrs. Broadwood White & Co., Helmsley Piano Works, London Fields, and St. Mark's Works, Dalston, London, N.E., occupy a prominent position. The instrument which we illustrate is a new model well worth inspection, and there are many others at the above addresses which will repay a visit.



Messrs. F. S. SMITH & CO.

Now that the sun is once again giving evidence of his power, window blinds of all descriptions come into prominence, and those who devote themselves to their manufacture are having a busy time. Of these Messrs. F. S. Smith & Co., the go-ahead firm of 48, Clifton Street, Finsbury, E.C., have found it necessary to extend their workshops and enhance their powers of production, and are in a position to execute orders—for the trade, of course—with speed, thorough efficiency, and on such terms as are demanded by the commercial requirements of the day.

This firm are window blind manufacturers in all branches, and spring roller makers to the trade, and will be happy to send price list to anyone on receipt of trade card.

Messrs. BOOTH & FOX.

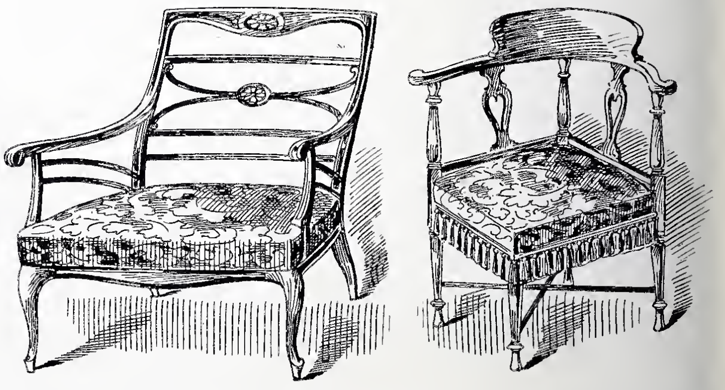
Those of our readers who have had business transactions with Messrs. Booth & Fox, of Cork, Manchester, and London, will deem any comment here on the quality of their goods quite unnecessary. It is for those who have not yet tested the capabilities of that firm that the note is intended. With reference to the quality and purity of Messrs. Booth & Fox's patent ventilated real down quilts, we have previously quoted testimonials from such experts as Professor Attfield, Dr. E. Symes Thompson, and Dr. Thomas J. Graham (to be found in our advertisement pages).

This firm do a large home and export trade in woven wire mattresses, purified down and bed feathers, and all kinds of bedding; and "purity and perfection" are their leading watchwords. They were the orginal patentees of the Patent Ventilated Real Eider and Arctic Down Quilts, which have met with unqualified success, as they deserve to. They guarantee that all down and feathers used and supplied by them are perfectly purified and free from all germs of moth life, a result brought about by the use of purifying machinery of the most effective kind, specially constructed for the purpose. This firm, established over fifty years, only supply the trade and shippers, to which latter special terms are accorded. Their warehouses are 81, Hatton Garden, London, E.C., and Piccadilly, Manchester.

Messrs. JAMES COX & SON.

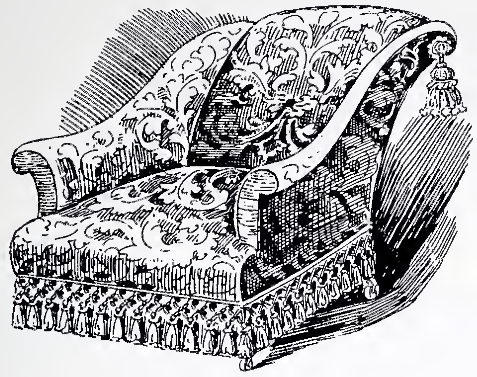
The three chairs illustrated herewith are selected from the show now being made by Messrs. James Cox & Son at their London showrooms, 54, Finsbury Pavement, Finsbury, London, E.C., and represent two classes of the goods which that firm manufacture with such success.

To further facilitate production, Messrs. Cox have recently completed and fitted-up, at Wycombe, a new suite of workshops, which have been pronounced by all who have seen them all that could be desired, possessing every convenience and contrivance necessary for the perfect and rapid production of chair frames, upholstered goods, Windsor, cane, wood, and rush seated chairs, and stuffover work of the most modern type.



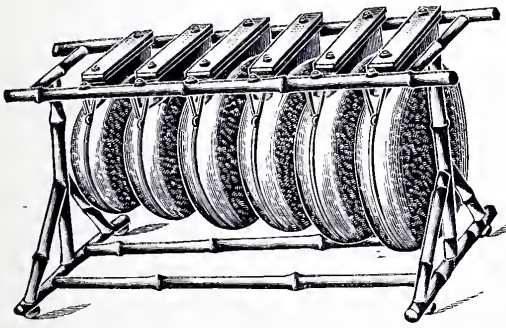
The selection includes chairs after the most recent fashions in that branch of industry, and every section is equally large and varied. Mahogany chairs, inlaid with ivory, carved, stained-green, and every description in demand for all apartments of the house are shown in the commodious and well-lighted showrooms, and each and all are designed with an experienced consideration for comfort, graceful line, and commercial demands. Several new designs in wood-seated chairs for the study, library and office, are worth note, as also novelties in saddlebags and other stuffover easies.

Extravagant, nondescript shapes are avoided, reliance being placed in sober designs, good lines, and thoroughness of construction. The premises in which the London showrooms are situated were, as may be remembered, built especially by Messrs. Brew & Claris years ago for the most advantageous display of furnishing goods, and are, therefore, admirably suited for that purpose.



PATENT MUSICAL RESONATING GONGS.

Accompanying this notice, and on one of our advertisement pages, will be found illustrations of a series of Patent Musical Resonating Gongs, of which Mr. W. F. Needham, Branston Street Works, Birmingham, is the sole licensee and manufacturer. It must be admitted that, however useful in itself, the clanging of ordinary gongs is anything but pleasing to a sensitive ear, and any invention to supplant their din by sounds which may justly be described as musical is worthy of every support. That the invention under review really does this is proved by the testimonials received by the manufacturer. Sir Howard Grubb, F.R.S., writes: "The Resonating Gongs of Messrs. Plant & Perry's first came under my notice at an Exhibition held at Bingley Hall, during the time the British Association met last in Birmingham. As ingenious examples of the adaptation of a well-known acoustic principle, I was much pleased with them, and the result obtained appeared to me to be extremely satisfactory; the tones were remarkably pure, and those that were specially manufactured for chiming purposes were most carefully tuned. I have, in several instances, used these Resonating Gongs myself, and invariably recommend them to others."



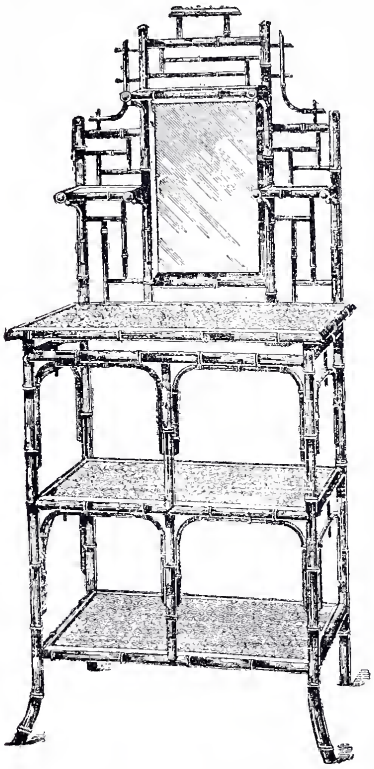
And a most valuable commendation from so high a musical authority as Dr. Bridge is couched in the following terms: "I have a high opinion of the Resonating Gongs. They are beautiful, very pure as regards tone, and are perfectly in tune. I have written for them in the orchestra with good effect, and have also used them in my lectures at Gresham College."

The combinations of these gongs which are recommended as most suitable for domestic purposes consist of (*a*) a carillon, or set of six gongs; (*b*) a carillon, or set of five gongs; (*c*) a set of four gongs; and (*d*) a trio, or set of three gongs. The set of six is usually supplied on a tall stand, smaller sets on low stands being suitable for the sideboard. Tall or low stands can, however, be supplied with every set if desired. The notes are arranged to produce concords or musical calls, perfect harmony being the result, no matter how irregularly or in what order the gongs be sounded. Seven hundred and twenty different changes, all musical, are possible on a carillon of six gongs; on five gongs, one hundred and twenty changes; on four, twenty-four changes; on three, six changes.

These would constitute an attractive novelty for the showroom, and Mr. Needham will be happy to supply prices and all further particulars on application.

Mr. W. F. NEEDHAM.

Some idea of the latest patterns in bamboo goods made by Mr. W. F. Needham, patentee and manufacturer of metal-jointed and other bamboo furniture, Branston Street Works, Birmingham, may be gathered from the selection illustrated on two of our advertisement pages this month. The steady and ever-continuing increase in the demand for this manufacturer's productions testifies to their saleable quality, and that he is abreast of the times as far as variety and style of design are concerned may be seen from the illustration referred to.

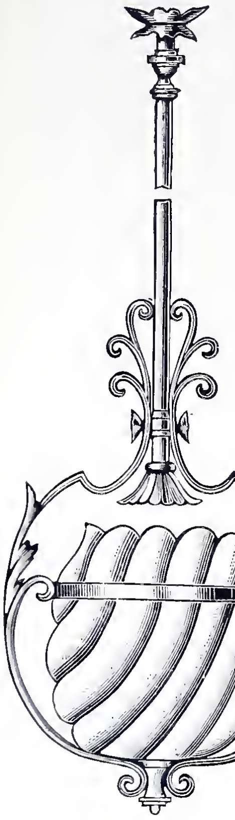


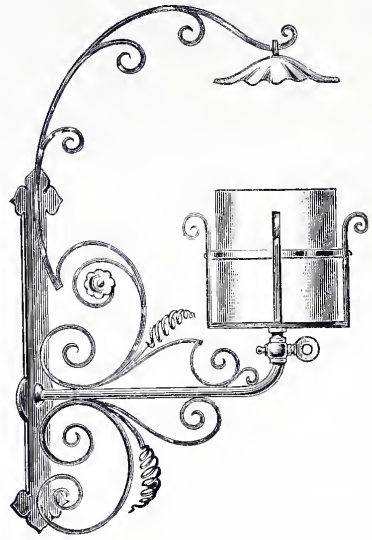
The requirements of the export trade are thoroughly understood and fulfilled in this business; indeed, Mr. Needham makes a speciality of goods for transport. The patent metal-joint brass shoe, and the method of securing flap tables, are points which impart to bamboo furniture that solidity, durability, and finish requisite to articles intended for daily or even occasional use. Before leaving the manufactory, all tables are accurately fitted and the bamboo bars marked with numbers corresponding to those on the sockets, so that accurate and satisfactory fitting up is ensured. The illustrations are so self-explanatory that description is unnecessary. In Mr. Needham's catalogue—a catalogue which should be in the hands of all furnishers—five illustrations are given demonstrating the adaptability of bamboo to the complete furnishing and artistic decorating of rooms, halls, staircases, &c., the pieces shown being principally stock numbers, so that the trade can approximate the cost of furnishing a room or rooms. Bamboo window blinds are also made a special feature, and are undoubtedly successful, as they do not discolour in course of time, are artistic yet inexpensive, and can be renovated by the simple application of ordinary naphtha varnish.

With a view to assisting merchants and shippers who have not hitherto traded in bamboo furniture, and who in placing a first order may not exactly know the most saleable items and those most economical for packing and transit, five sample cases have been made up, each case containing a selection of furniture always commanding a speedy sale. Estimates or designs will always be prepared upon necessary particulars being supplied.

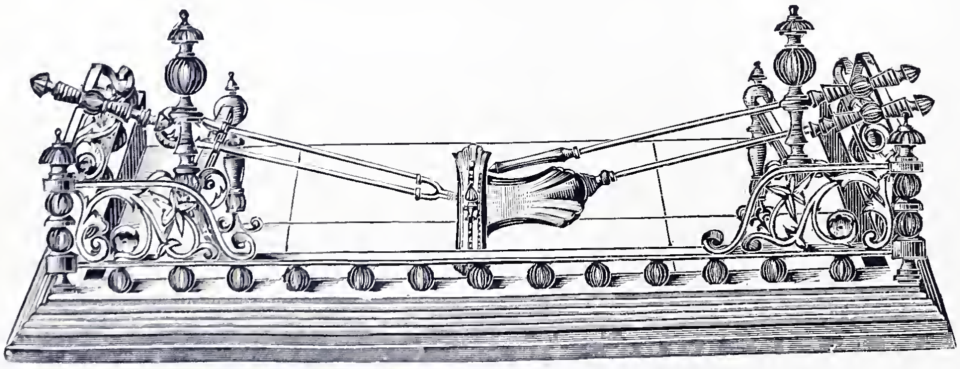
Mr. T. SMART.

Some very pretty things in the direction of art metal work are included in the latest selection put before the trade by Mr. Thos. Smart, of Watson's Green Works, Dudley. This manufacturer produces black-and-brass and brass curbs and fenders, fire-iron rests, fire brasses, fire irons, fire-iron stops, chandeliers, gas brackets, hall lanterns, wrought-iron goods, telescopic floor lamps, and many other articles.





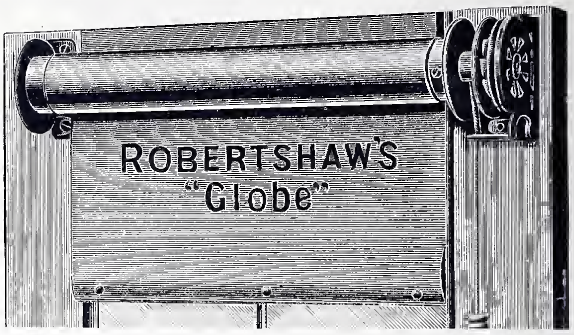
Artistic design and high finish are leading features in Mr. Smart's goods, and the prices are quite in accordance with modern requirements. We give herewith illustrations of just three from among many other designs. The all-brass curb, No. 245, with dogs, brasses, and stop to match; wall bracket, No. 109, with copper curls, consumer, and flowers; and lantern, No. 38, with wrought iron and copper leaves, will show the class of thing turned out at the above works, from whence all particulars and further designs may be obtained.



Mr. Smart wishes us to emphasise the fact that he does a strictly trade business. Latest and choicest designs are sent as produced to London showroom, 9, Charterhouse Street, E.C.; and the agent, Mr. Chas. T. Price, will be pleased to receive inspections from home and export buyers. Scotch buyers can inspect similar patterns at India Court, 22, Hope Street, Glasgow (agent, Mr. J. Caird Parker).

Mr. JAMES ROBERTSHAW.

For the manufacture of blind furniture of all descriptions, Mr. James Robertshaw, Climax Works, Churnet Street, Rochdale Road, Manchester, has gained a wide reputation. At his extensive and admirably appointed factories, built by him for the business a couple of years ago, there is every facility for the perfect and rapid production of those goods of which he makes a speciality, and all furnishers should have his new catalogue handy for reference.



Several new and important fittings, of which we may particularise the "Globe" blind furniture, have been brought out for this season, and each has special qualities to commend it to the practical man. The "Royal" Spring Roller, and Robertshaw's Spring Stop Roller, may also be mentioned. The "Royal" is a wooden roller, designed and introduced to take the place of the more expensive and inconvenient tin roller. If too long, it can be cut down to the requisite length, and, being of wood, it is much handier for fixing to the blind than the tin roller. Fuller particulars of this and other novelties may be obtained by addressing as above.

Messrs. G. W. SCOTT & SONS.

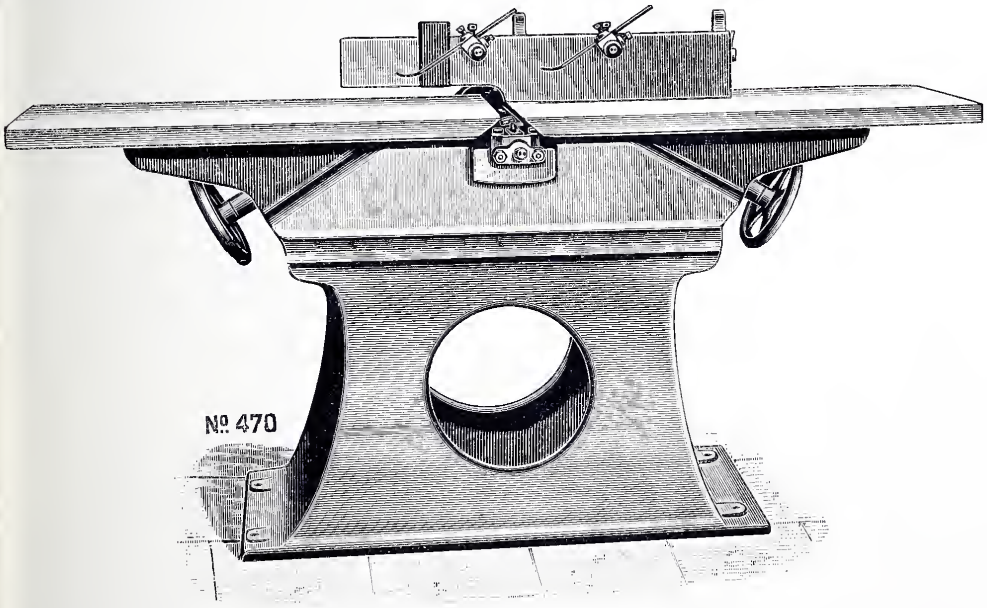
Novelties in rush, raffia, and wicker chairs form an important feature just now in the showrooms of Messrs. G. W. Scott and Sons, Soho Basket Works, 144, Charing Cross Road, London, W.C.; and whether the demand be for plain or draped goods, that firm are able to supply it. The manufacture of the chairs themselves is such as to enable the salesman to recommend them, and the draping and upholstering of them is done with great taste and skill. The colours and materials employed are manipulated and blended with striking and pleasing results, and we were especially struck with a range of special designs in velveteen which have been acquired by these manufacturers for their upholstery work. The name of the designs in these goods is legion, and the productive faculties of the designers are constantly being strained to produce new ones.

We need not say that Messrs. G. W. Scott & Sons have won a name for fancy cabinet goods, cabinets, screens, tables, brackets, and similar articles. Dainty screens and other furnishing accessories form an interesting show. A new card table recently introduced would be much appreciated by those who are fond of a quiet rubber. Independently of the above branches of their business, this firm do a large trade in luncheon baskets of a most convenient and useful character, and, of course, linen baskets, and other articles are on their list.

Novelties and New Inventions.

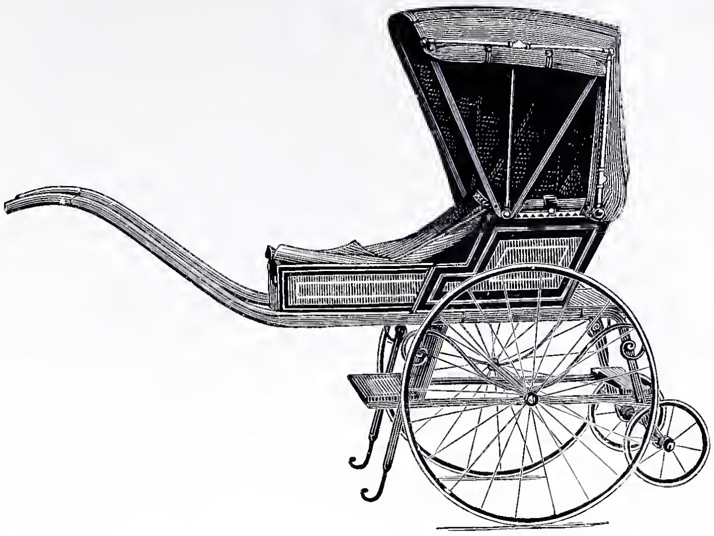
A HAND-PLANING, JOINTING, MOULDING, &c., MACHINE.

RECENT productions of Messrs. J. Sagar & Co., the well-known wood-working machinists, of Canal Works, Halifax, Yorkshire, include the contrivance of which an illustration is given herewith. The following is the description given by the builders:—"The tables have a horizontal adjustment for greater convenience in sharpening and adjusting the cutters, and also for adjusting them to suit various sizes of moulding cutters. Class of work designed to do.—Planing-out-of-wind; surface straight or taper; squaring-up; making glue joints; cornering; chamfering; tonguing and grooving; sticking beads, sash stuff and light mouldings; rebating without change of cutters; and general planing. Capacity.—This pattern is made in four sizes, viz.: No. 1, to plane up to 12 in. wide; No. 2, to 15 in.; No. 3 to 18 in.; and No. 4 to 24 in. wide. Construction.—The body is a cored casting in one piece. The spindles are of fine steel, turned and made truly cylindrical by a special process. The bearings are best phosphor-bronze. The vertical adjustment of tables is arranged so that they cannot be lowered into the cutters. There is a horizontal adjustment so that the 'throat' may be closed to smallest margin for the cutter being used. The slides are provided with suitable adjustments so that wear can be taken up. The cutter blocks are of the well-known skew shape, which give a shearing cut with straight cutters, and the edges are supported by "lips" forged solid with the cutter blocks. The fence is made to cant and move across the table to any desired position. It is fitted with holding-down springs. The table is fitted with adjustable safety guard plate over front end of cutters. There are two sets of top tables for each size of machine. Those generally supplied are 5 ft. 3 in. long over all; the others are 7 ft. 3 in. long, and when the latter are supplied the cost is a little extra. All tables are planed, scraped, and got up perfectly true with each other. There is a great advantage in tables for long work." For other particulars apply to the makers, as above.



THE NEW "SIMMONS" GIG.

One of the latest developments of the mail-cart form of child's carriage, which will appeal to those who are wishful to procure an elegant vehicle for the rising generation, is shown below in the form of the "Simmons" Gig, a novelty originated by Messrs. Simmons & Co., 3, 4, and 7, Tanner Street, Bermondsey Street, S.E. As far as elegance of form goes it speaks for itself. The top of the hood is so constructed that it does not show the position of the supporting ribs, but is smooth and round like the top of a Hansom cab. The joints are so placed that the sides of the hood may be rolled up or detached, or the hood can be put down either half-way or entirely. This hood, therefore, answers the purpose of a canopy to ward off the rays of the sun or to protect the occupant of the carriage from a storm of rain. The back of the hood serves as a complete protection from any draughts which might come from behind. Under the seat is a drawer which, when pulled forward, rests on sides and an end which folds down. These being fixed up and a cushion inserted a very comfortable bed is made, upon which a young baby may lie down with all security, which makes this carriage suitable for carrying a child of any age. The gig is fitted with very handsome and flexible steel springs and rubber-tyred tilt wheels. The painting and upholstering are done in shades of cream or old gold, and finished in an unexceptionable manner. The "Simmons" Gig is made also for adults, and is very suitable for the Colonies where horses are scarce. This is only one selected from among many admirable productions of the above firm.


The "Simmons" Gig.

BENNETT'S STANDARD GAUGES.

Joiners, builders, and manufacturers of matched boarding will welcome the invention described by the above title. The "Glen Cove" Gauges, as they are styled, have been devised to facilitate the matching of boards without sorting; that is to say, by their employment the position and thickness of the tongue and groove, as of the thickness of the boards, can be relied upon as free from variation. The gauges are used, we believe, in the production of matched mouldings of "Göehring," and joiners and others who do their own work should have their machine irons made to the standards of the gauge under review. The "Glen Cove" Gauges are of metal, mechanically accurate, and produced by special machinery; and as each one has a certain number stamped on it, ordering to the sizes becomes easy. The sizes are $\frac{3}{8}$ in., $\frac{1}{2}$ in., $\frac{3}{4}$ in., $\frac{7}{8}$ in., 1 in., and other thicknesses. On one side is the tongue, and on the other the groove. The thickness of the board, distance of tongue from the face of the board, length and width of tongue, and depth and width of groove are indicated, and if properly followed a perfect fit is certain. The gauges are ten shillings each, or fifty shillings for a set of six. Ardwick Station, Hyde Road, Manchester, is the firm's address.

Exhibition Intelligence.

Messrs. JEFFREY & CO.'S CHICAGO EXHIBIT.

LAST month we reviewed the new season's papers brought out by Messrs. Jeffrey & Co., 64, Essex Road, N., and it is now our pleasure to draw attention to the collection which is now on its way to Chicago. This firm are no new hands at Exhibition work. So long back as 1876 the Report on Awards at the Philadelphia International Exhibition contained the following remarks:—"Jeffrey & Co. exhibit several specimens of work of art in paper decoration which display the highest and purest taste. Such productions deserve special recognition, and tend to elevate paper as a decorative article." As our readers are aware, great strides have been made since that time.

The Chicago stand is a very handsome and extensive one, square in shape, and decorated both inside and out, and the choice and arrangement of the designs and colourings make the description "a harmony in wall papers" about the most suitable one. To continue the simile, the joint composers are Messrs. Walter Crane, H. W. Batley, L. F. Day, Heywood Sumner, and C. F. A. Voysey, whose work has been produced under the conductorship of Mr. Metford Warner—to whose skill and judgment Mr. L. F. Day paid a graceful and well-deserved compliment at a recent meeting of the Society of Arts.

As we described this firm's new goods at some length last month, an elaborate account is not now necessary. Walking round the stand, we recognised Mr. Crane's charming "Coronæ Vitæ" again in evidence, also his "Golden Age" and "Peacock Garden." That they have appeared before is no detriment to them, for they will always call for admiration. This versatile artist is, however, represented by a new work, the "Trio" decoration, which well sustains his reputation. Woven in with the pilaster, which forms its chief point of interest, is the couplet—

> "Life's house to deck come Graces three:
> Music, Painting, Poesy;"

and the whole scheme is thoroughly in the spirit of the leader of the "Arts and Crafts" movement.

The "Seed and Flower" dado and "Singing Bird" frieze, by Walter Crane, the "Piccolomini," by Mr. L. F. Day (in transparent colours), and the "Four Winds" ceiling should show visitors to Chicago that we are able to hold our own in wall decoration at least. Mr. Heywood Sumner's *chef d'œuvre* in the stand is the "Vine" decoration, a work which evinces that artist's rare originality of idea and his equal skill in putting his thoughts into effect. It is not, perhaps, a scheme which would please everyone, but to those who can appreciate a truly decorative study it appeals with rare force. We may mention that Mr Crane inspected the complete exhibit on the same afternoon as did we, and expressed his entire satisfaction with every section. For one who is so strict a master in decorative matters to give an unqualified testimonial is no small compliment.

A novelty in the shape of a copper panel struck from one of the firm's dies used for embossed papers has a most original and pleasing effect. Many other patterns than those enumerated will be also exhibited, but those have been previously referred to.

The Building Exhibition has been the attraction during the last month at the Agricultural Hall, Islington, London, N.; but though it was on the whole a fairly good show, it did not comprise very much of interest to our trade.—**Messrs. Aspinall** had, as usual, the centre stand, and showed applications of their enamels to furniture, as also to wall decoration in two or more colours.—**Messrs. J. M. Bennett & Sons** of Manchester, displayed a very good bedroom suite, with the object of demonstrating the applicability of "Göehring" to furniture.—A fine show of cabinet tools of all sorts was made by **Mr. Chas. Nurse,** of Walworth Road, including saw benches, mortising and other machines; and **Messrs. Turpin, Ltd.,** of Queen's Road, Bayswater, were, as usual, well in evidence with their parquet flooring and mouldings. Their stand was exceptionally well fitted, and included, among other things, one of those fine carved oak chimney-pieces for the production of which this company is noted.—**Messrs. Barnard, Bishop, & Barnard,** of Norwich, were responsible for an attractive selection of wood and iron mantels, and some pretty things in tiled hearths, dog irons, stoves, &c.—A neat and attractive stand was that of **Mr. H. Flack,** of Borough High Street, S.E., whereon were shown varnishes and polishes of all kinds. Wood stains are well known as a speciality of this firm, and some excellent examples were on view, as also Flack's leather reviver.—An attractive arrangement of bamboo goods was made by **Mr. Bastendorff,** of 4, Euston Square, which was comprised of cabinets, hall stands, overmantels, library ladders, smoke-room fittings, flower stands, &c. &c.—**Mr. H. Bassant,** of Charlotte Street, Fitzroy Square, W., made a special show of his teak parquet, for which he claims great durability. This parquet is dark in colour, and undoubtedly sustains the claims made for it. Mr. Bassant is, we believe, the only manufacturer of this article in England.—**Messrs. Wells Brothers,** of Sandiacre, Nottingham, gave practical evidence of the excellence of their "Premier" gas engines.

Our Letter Box.

[To the Editor of The Cabinet Maker & Art Furnisher.]

Sir,—Can any of your correspondents state the species of the animalculæ generated from wool, wood, horsehair, or fibre? We recently came across two suites of furniture, upholstered, which were swarming with them, they being quite discernible on the dark polished portion of the frames We have found them in the hair, the wool, and the fibre, and cannot tell from whence they came, as we have none of the wool left. Any explanation in your columns will be appreciated by

Yours, &c.,

"BACILLUS."

[For Chips and Shavings of Trade News, Commercial Intelligence, and Trade Patents, see Advertisement Pages.]

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5 JOURNALS IN ONE.

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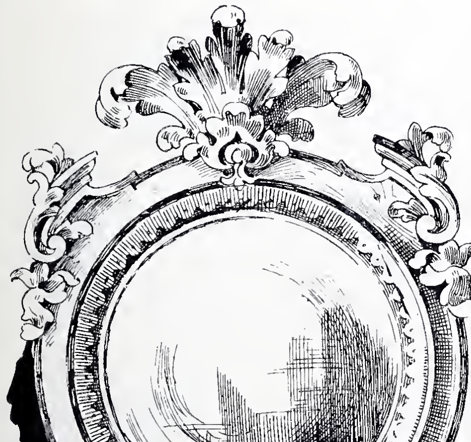
Pen and Ink Notes By the Editor.



SOME THINGS FROM PARISIAN SHOWROOMS.

NCE in a way it will be necessary to interrupt the studies of old English furniture which have been recommenced in these columns in order to see how the world wags in those centres which exercise the greatest influence over our trade. I have never rejoiced over the fact that for some years past our furnishers have reverted to the worship of the French modes. But whether one likes it or not, such is the case, and it therefore becomes the duty of the journal which professes to be the illustrated furniture news of the Empire to picture and describe the passing fancies of the day whatever form those fancies may take.

* * *

We seem to have too little power of shaking off, for any lengthened period, the seductive influence of Paris. It is perhaps natural that the place that governs the dresses of our fair ones should also have a potent influence over our furnishings. I therefore went to Paris at Easter to see whether our volatile neighbours had anything fresh to teach us in colour or form. So far as colour is concerned, I must confess to having seen some delicate and restful combinations which clearly showed that the French had not stood still in that department. But in these pages little can be done to convey any lessons in colouring, for words will not supply the place of tints. As regards form, it is still evident that the French designers are unable to free themselves from the shackles of the styles which they worship.

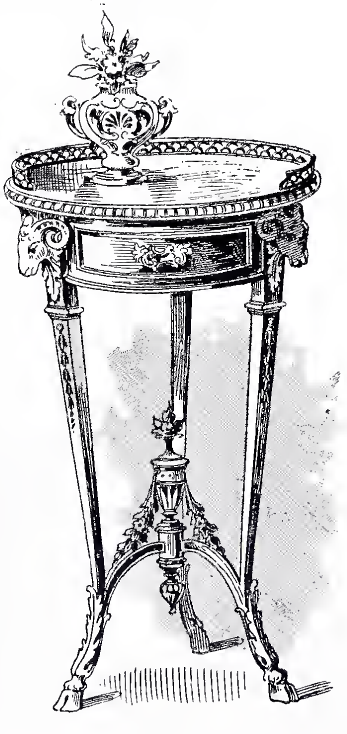


Fig. 1.

* * *

One can the more fully appreciate this statement after strolling through the interesting collection of furniture which is now to be seen in the Palais de l'Industrie and the Garde Meuble. There, duly tabulated and charmingly arranged, are the original models of the French, and the Parisian *ébéniste* seems content to go on repeating those examples even in the minutest particular. For instance, substituting in a chair of the Louis Seize shape a moulding which could not be found on one of the originals would, it seems, be considered sacrilege by the Parisian purist. In this respect I may claim for our country a much greater freedom in form than prevails upon the Continent. When we broke loose, some twenty years ago, from French traditions, we opened the door for an amount of originality which has made a distinctly Victorian style. And though we may again be borrowing from the gay capital we certainly leave the British impress upon all we do. It would be a good thing for the furniture of France if a similar revolution had taken place there. In one or two directions there are indications of a new school of thought. One singularly able man, Mons. A. Sandier, shows some drawings in the Musée des Arts Decoratifs which, both as regards form and colour, are distinctly original. But he seems almost to stand alone. I understand that a fine exhibit is being prepared at Chicago to show the ideas of this designer, and I feel sure he is a man of whom we shall hear more.

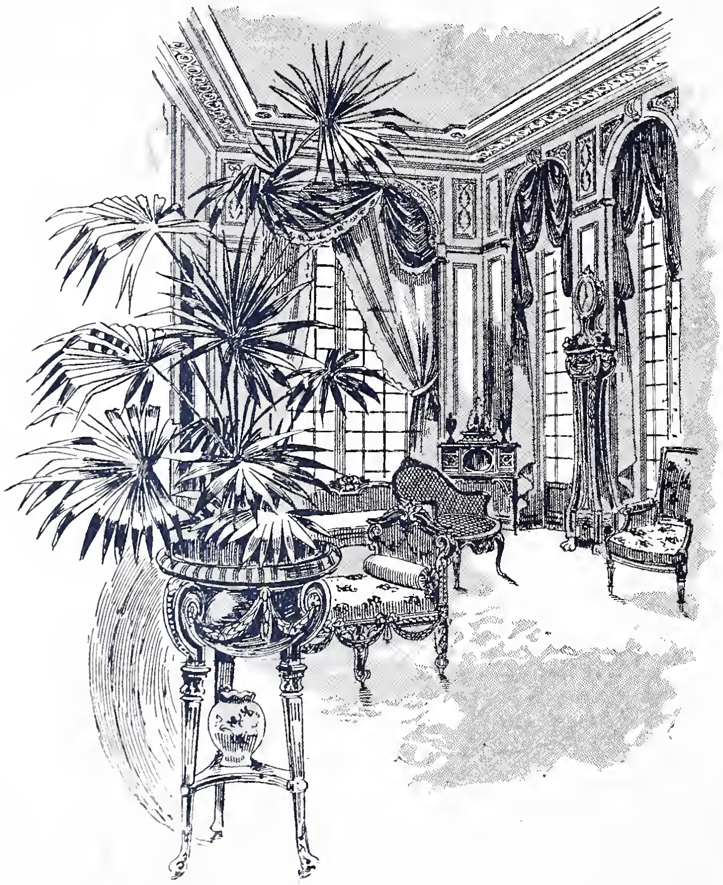


Fig. 2.

* * *

As I have indicated, the showrooms do not reveal anything particularly new, but still they contain many examples which are very nice. These pages are decorated with a few of the articles coming within the range of ordinary furniture. The initial letter is an old Louis Quatorze mirror in the museum to which I have referred, and may serve as a useful model to some of our mirror makers. Fig. 1 is a sprightly specimen of those dainty stands and tables in the making of which the Parisians certainly excel. Bright with choice wood and well-chased brasswork, an oddment of this kind cannot fail to please. Further designs of these trifles are shown in Figs. 12, 13, and 14. The first is a well-known type, but Figs. 13 and 14 are rather new in contour. Fig. 14 is, I think, a very pleasing specimen of a little corner table. The rounded front and recessed centre are more kindly than many of the angular productions which afflict most of these conceptions.

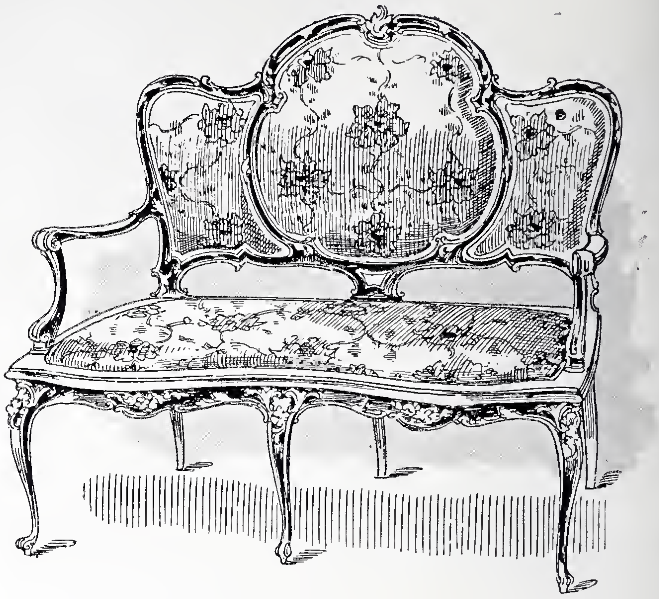


Fig. 3.

* * *

As I have said, the interior of the Parisian showroom has not altered much in character of late years. Fig. 2 gives its general aspect, and it will be long before any French furnisher deserts this sort of model for the basis of his operations. But we have to deal with some of the articles in detail, and Fig. 3, which I saw in the Rue des Capucins, shows a very dainty little Louis Quinze seat, which is well worthy of study. It is made both with the gilded cane of

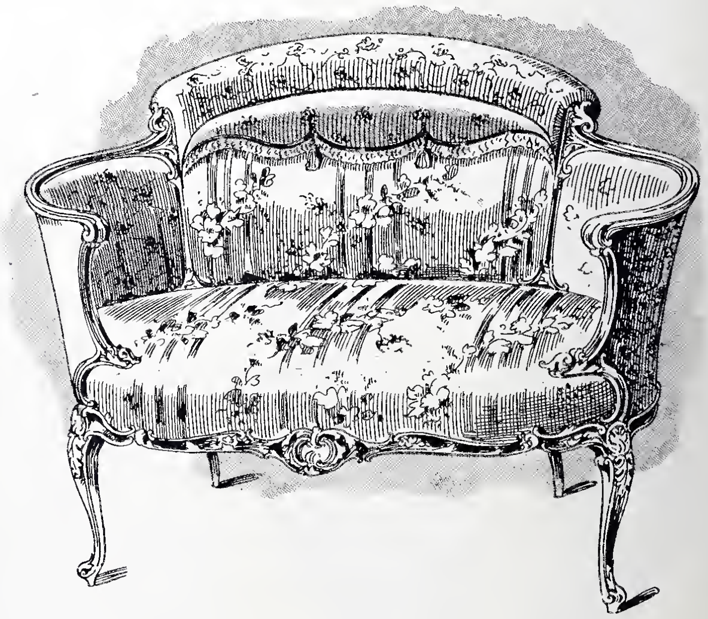


Fig. 4.

which the French are so justly fond, and also for a little light pin-cushion upholstery in delicate silk. The specimen which I saw was in dark walnut, and the meaningless enrichment associated with the style was beautifully carved. Fig. 4 illustrates a type of chair which is still extremely popular. Its charm consists, I fancy, in the opportunity which it gives to the user to cuddle down in either corner, resting the elbows on the back. It must be remembered that however comfortable a chair is, if one feels too much boxed in or enclosed, the body becomes restless after a time, and there is a desire for a change of position. These squatty chairs, with their embracing corners, give a freedom which is not to be found in the ordinary pattern, and which, it is clear, many fashionable loungers appreciate. Fig. 5 is another simple Louis Seize example of these wide and squatty chairs which do not hold the body too tightly. The latter was one of the leading lines at Jansen's, in the Rue Royale. It is impossible to speak too highly of the exquisite care which characterises the working and the carving of the limbs of these chairs. Our artificers have a long road to travel before they can rival the French in the production of such frames as these.

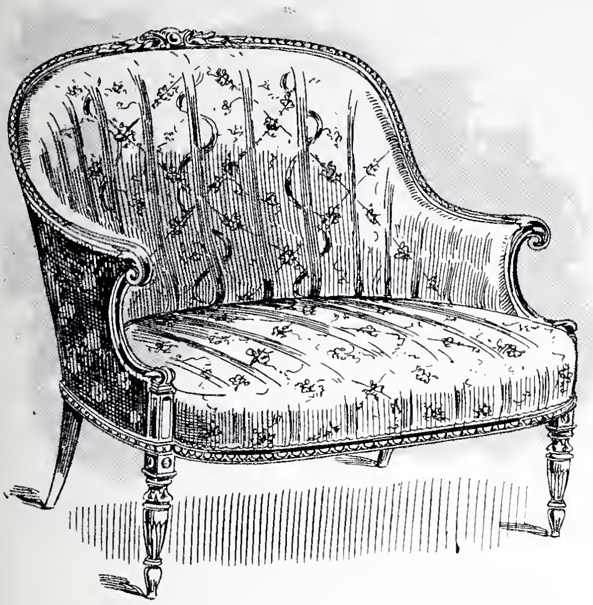


Fig. 5.

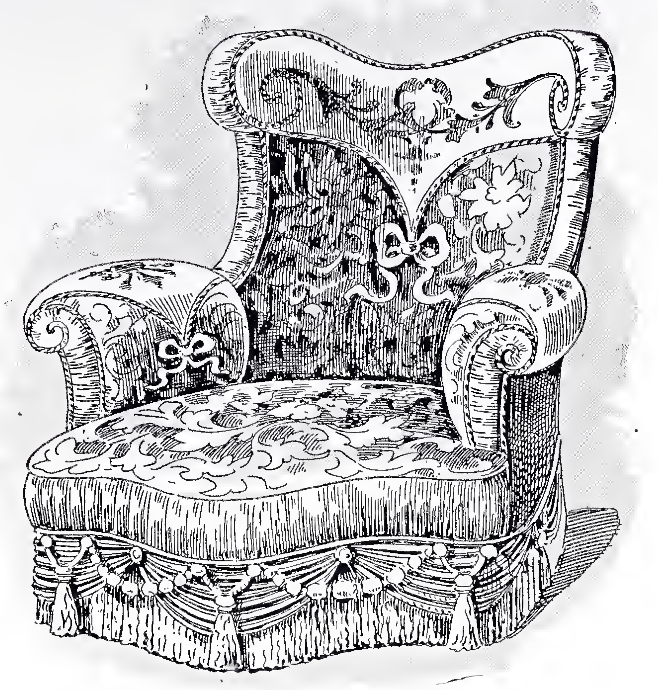


Fig. 6.

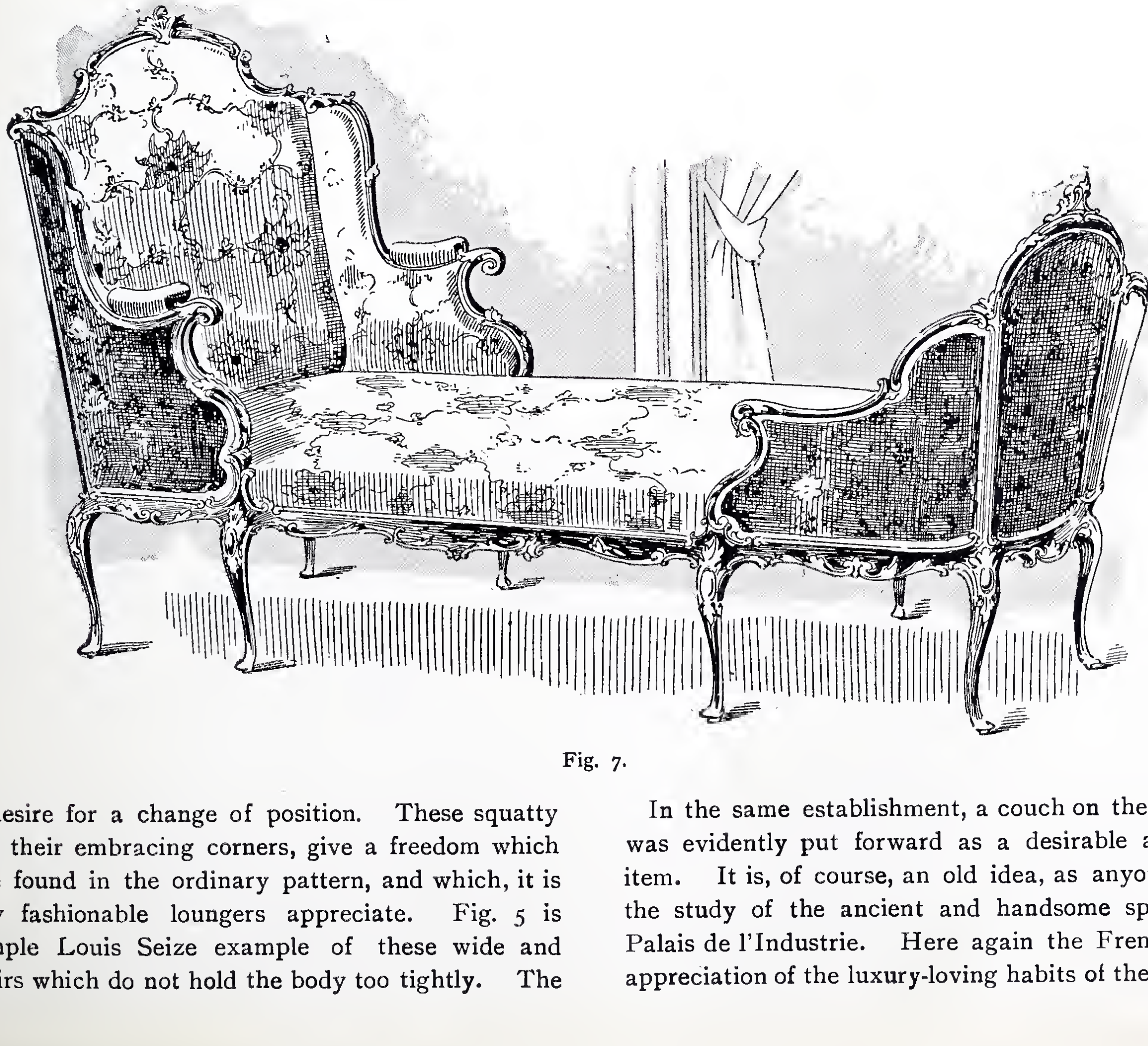


Fig. 7.

In the same establishment, a couch on the lines of Fig. 7 was evidently put forward as a desirable and fashionable item. It is, of course, an old idea, as anyone may see by the study of the ancient and handsome specimens at the Palais de l'Industrie. Here again the French show a keen appreciation of the luxury-loving habits of the lounger. How frequently, when we are tired, do we draw a small chair to our easy chair—when, of course, company is absent—in order to rest our weary legs. In this pattern the French upholsterer anticipates that yearning, and gives us an elongated easy chair, with a place of refuge for our feet at the other

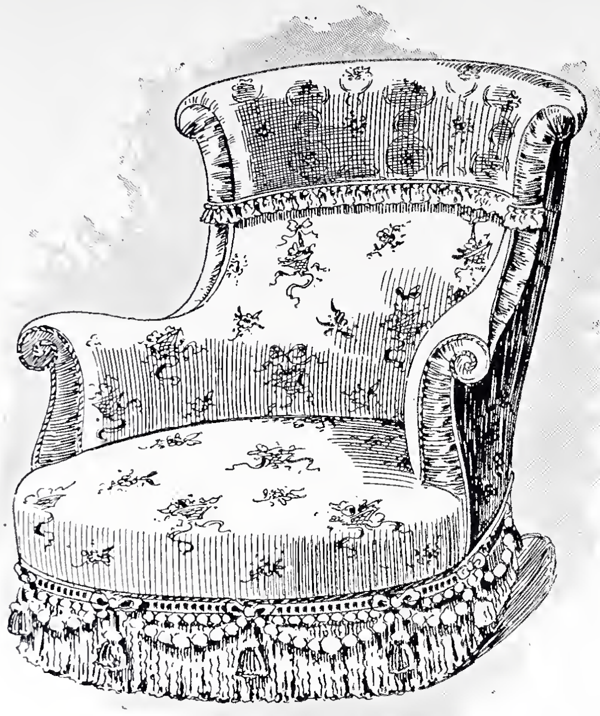


Fig. 8.

end. This form is, perhaps, too finikin for the English market, but we are marching on so rapidly on the road of extravagance and luxury, that it may soon come within the range of articles which a lady of fashion "really must have."

* * *

In upholstered chairs, the Parisians are not so much bound by the lines of their modes, and so it is possible to discover some variety in that department. It would almost seem that every form under the sun has by this time been utilised by the inventive upholsterer, and yet "something different" is constantly appearing. Figs. 6 and 8 are among the most modest of what we should call the commonplace pattern, and they may be worthy of a passing glance from our upholsterers. I shall not venture to reproduce some of the most costly specimens of Parisian upholstery, for they are too fearfully and wonderfully made for the conditions and prices of ordinary existence. The feature which most impressed me in this upholstery—and it is roughly indicated in Fig. 6—was the growing custom of weaving patterns and producing embroidery expressly to suit the shapes of the chairs. The upholsterer who aims at distinction is no longer satisfied with just producing a good shape and then covering it with some all-over pattern. His framework must simply be the basis of the complete decorative scheme in textiles which is to embellish his furnishing picture. How the lines of the chair may be thus accentuated it is needless to point out. Take the corners of the pattern in Fig. 6. How much beauty and meaning is given to the design by the formation of scrolls and their continuing foliations.

* * *

But it is to some of the simpler things that one turns with most satisfaction, and such a little seat as is shown in Fig. 9 cannot fail to command many admirers, while at the same time it need not be at all costly. It is here shown as upholstered, but to our wicker manufacturers it will be evident that it is also suitable for treatment in rush or cane. As a simple and sensible chair for a library or study, I was attracted by a pattern which is shown in Fig. 10. Without any complication of construction, this is a seat giving perfect rest to the shoulders, support to the arms, and, I may say, dignity to any room which is devoted to serious purposes. Here, again, the shape will lend itself to several kinds of treatment, and is one upon which even a good dining-room or breakfast-room suite might be "built."

* * *

The French are great in the production of writing-tables and escritoires. Long before Louis XI. devoted himself to making locks and chasing ormolu for such conveniences, it was the pride of the Parisians that they could turn out such *meubles de luxe* against all the world. Fig. 11 rather feebly shows the pattern which was to the fore in the Rue Royale the other day. The brasswork was much more elaborate

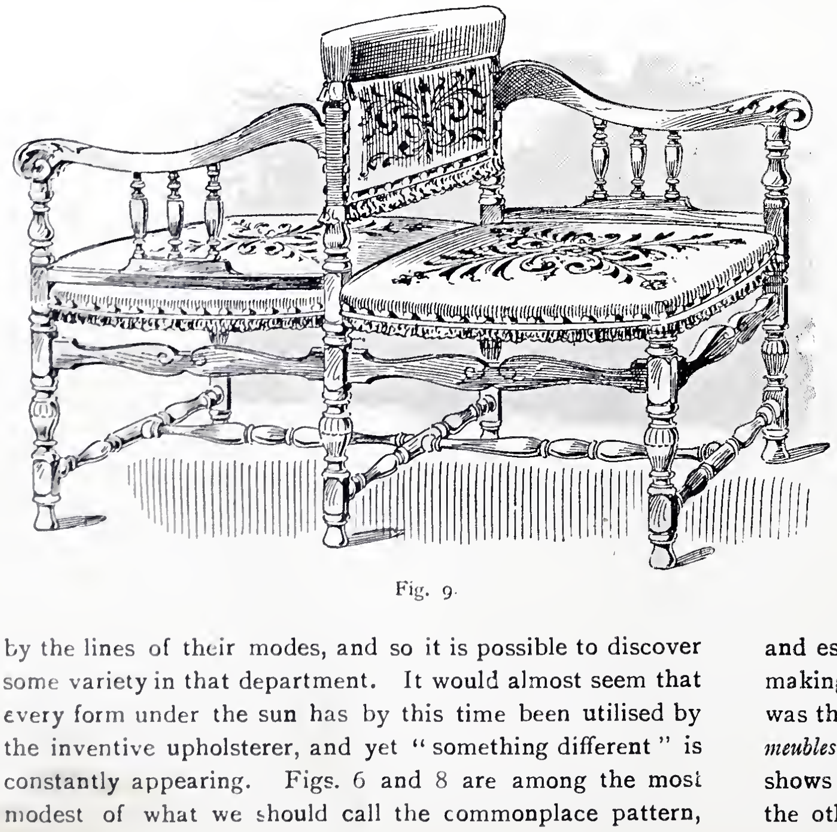


Fig. 9.

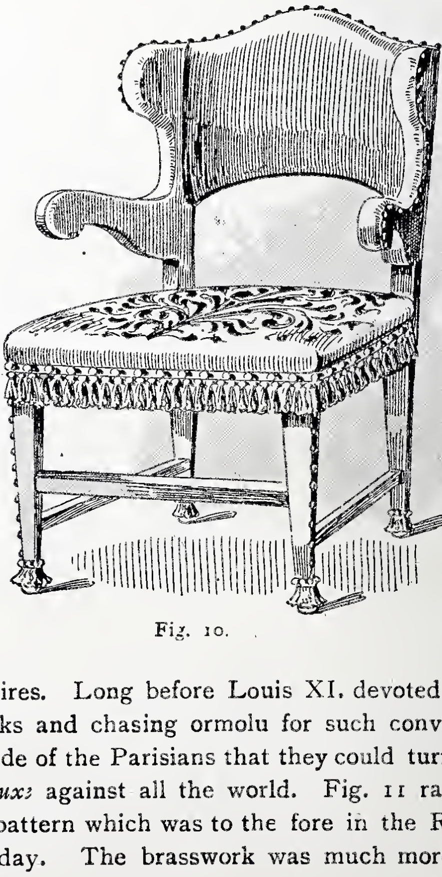


Fig. 10.

than is here shown, but what I was anxious to convey was the enclosed self-contained idea which dominates the pattern of this writing-table, apart from its flowing lines and general Louis Quatorze beauty. What a comfort to have an article of the kind which embraces successfully all the oddments of a busy writer! The way in which the wings at the side are utilised for decorative brasswork which finally blossoms, so to speak, in candelabra, is a lesson in the art of making ornament grow out of utility. It is a good maxim—First let your article be of the best possible shape for its purpose, and then bring ornament to your aid to embellish the utility of the design.

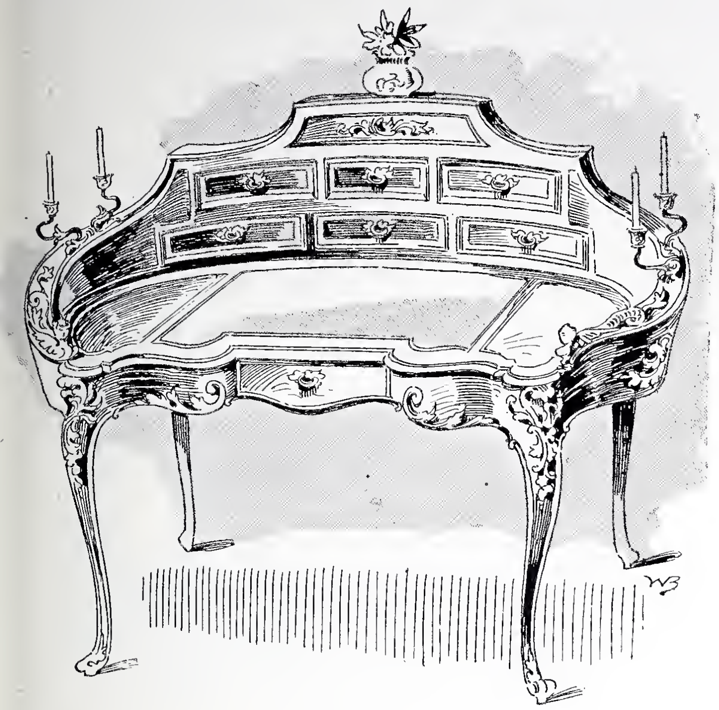


Fig. 11.

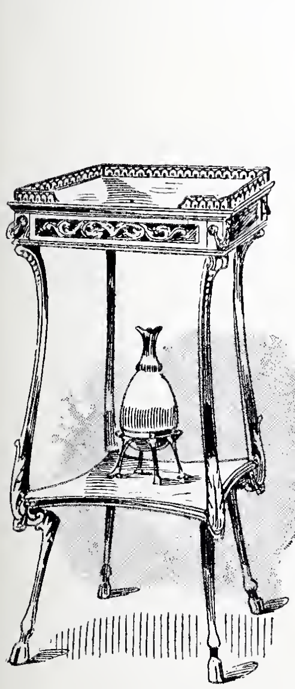


Fig. 12.

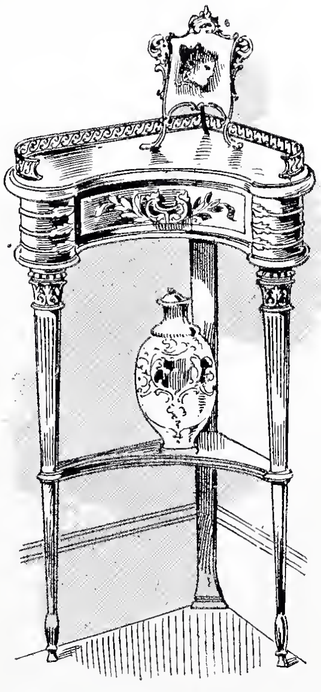


Fig. 14.

* * *

Wandering down the Faubourg St. Antoine, I could not help instituting comparison between the goods there displayed in the wholesale houses and those made in the district from which this journal issues. Many creditable specimens of workmanship ornament the Curtain Road—or shall I say the Tottenham Court Road—of Paris; but taken altogether, and in view of the immense amount of rubbish which now crowds many of our showrooms, I came to the conclusion that as a nation we are not losing that reputation for thoroughness which we have for long enjoyed; while as regards the decorative element we have not much to learn from our French neighbours; whereas in point of originality, they might certainly take a few ideas from this side of the Channel.

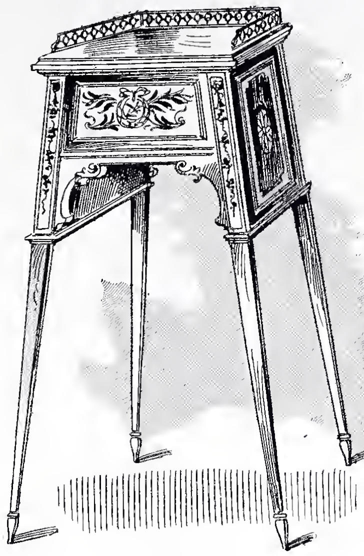


Fig. 13.

ART FURNITURE EXHIBITION AT THE SHOREDITCH TOWN HALL.

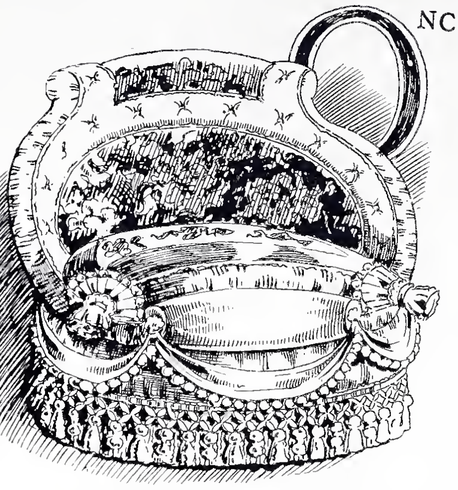
This exhibition, which opens on Friday next, promises to be quite an event in the furniture history of Finsbury. An extremely interesting collection of old English furniture, collected and arranged by that eminent connoisseur, Mr. Lock (of the firm of Messrs. Collinson & Lock), will adorn the Council Chamber. In the large hall above, the space allotted by the committee for the display of high-class modern work produced in the district has been readily taken up, and many visitors from the West will probably be surprised to see the high class of furniture which is manufactured in the district. We have not yet received a complete list of the firms who have promised to exhibit, but we hear that among them are Messrs. G. S. Lucraft & Son, Mr. G. Chant, Messrs. B. Cohen & Sons, Messrs. W. Wallace & Co., Messrs. W. Bailey & Sons, Mr. C. Pateman, Messrs. T. Lawes & Co., Mr. J. Osmond, Mr. T. Perrin, Messrs. M. A. Harper & Sons, and others.

The exhibition is to be opened by the Lord Mayor, and the proceedings will be made technical by an address from that leading technical authority, Sir Philip Magnus. Various arrangements are made to instruct and entertain the visitors during the ten days of the exhibition. Tickets (3d. each) can be obtained in books on reduced terms by applying to Mr. Southwick Rogers, the secretary of the exhibition. The idea of this exhibition must be credited mainly to Dr. Mansfield Robinson, the able Vestry Clerk of Shoreditch, and we think that by this time next month we shall be able to congratulate him and the Vestry on this very creditable local effort.

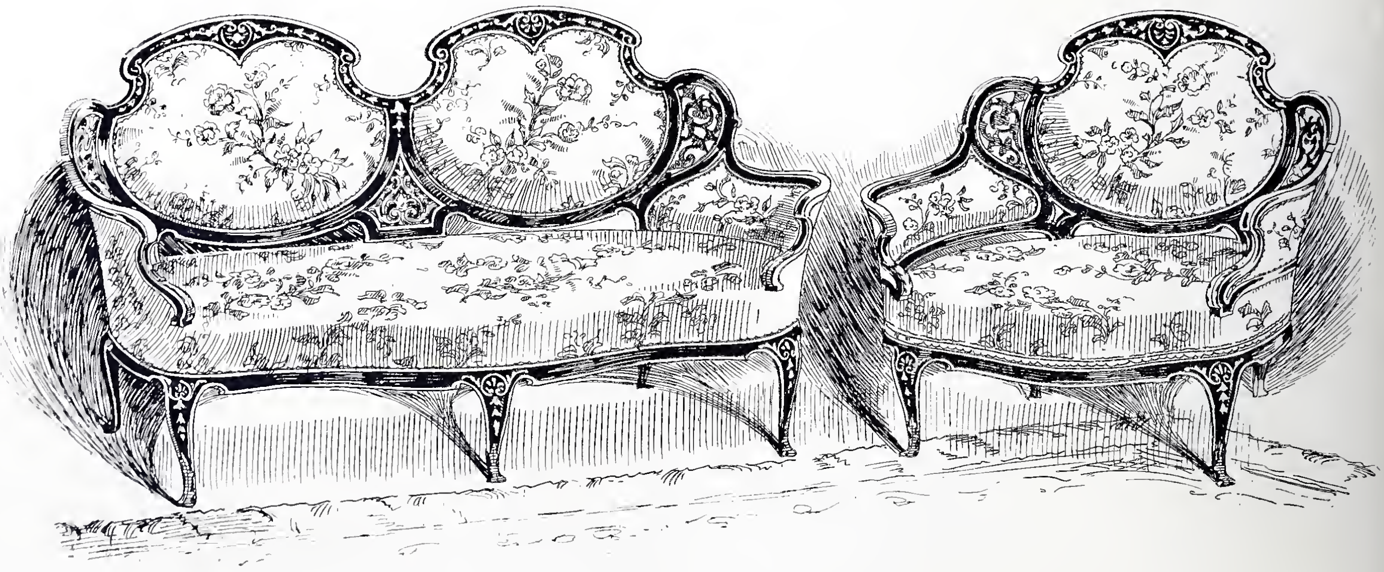
AMONG OUR UPHOLSTERERS

UPHOLSTERY FOR THE DRAWING-ROOM.

By Henry Pringuer.



ONCE again we invite the attention of our upholsterers to one or two original ideas in chair frames and upholstery which might be turned to effective and profitable account. The chair accompanying the initial letter presents a novel appearance both in its general formation and the arrangement of the details. In this suggestion, every opportunity is afforded for the consummation of an effective and harmonious arrangement of textile fabrics, of which there is so great and varied a selection nowadays at the disposal of the upholsterer that we need not lay down any definite scheme of colouring, or choice of materials, in such a case as this. In a matter of this kind we are quite safe in leaving those points to the discretion and experience of those of our readers who are engaged in the development of this particular branch ot our craft.

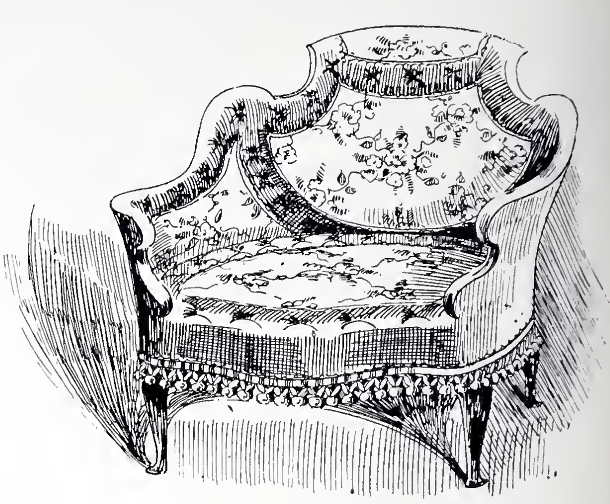


No. 2.

The settee and easy chair which form group No. 2 accord with the latest phases of fashionable taste, being an adaptation of French lines to our insular requirements. The dual character of the settee back represents a feature in rather popular esteem just now in association with drawing-room suites of the most accepted type.

The idea suggests a revival of eighteenth-century furnishin traditions, associated more particularly with the settee frames of the Heppelwhite school. It is capable of a free and varied treatment in style, as is demonstrated by the almost innumerable elegant and original renderings which find a place in our leading upholstery showrooms of to-day.

In design No. 3 is shown an alternative rendering of the easy chair which accompanies the settee, and to which we have referred. In the present instance, however, a stuffover order of treatment is adopted, and it certainly suggests many effective possibilities in the combination of decorative textiles on the lines indicated. The chair is further endowed by those easy and commodious proportions which are characteristics of the Louis Quinze type of frame upon which the design is based.



No. 3.

The enrichment of the show-wood frames consists of pierced carving and marquetry, both of which methods of decoration now play an important part in the embellishment of the modern drawing-room, and which can be used in combination with excellent effect.

NEW DESIGNS FOR OVR MAKERS.

A DRAWING-ROOM CABINET.

By H. Pringuer.

Cabinet makers who may be desirous of following French lines have often been advised in these columns to select the Louis Seize style upon which to work. The curvilinear lines of Louis XIV. and Louis XV. carcase work offer such difficulties to those who are not accustomed to their production that, from a purely commercial standpoint, it is hardly expedient to attempt them in the ordinary course of trade, and, in any case, if properly rendered, they cannot be introduced to an every-day class of work.

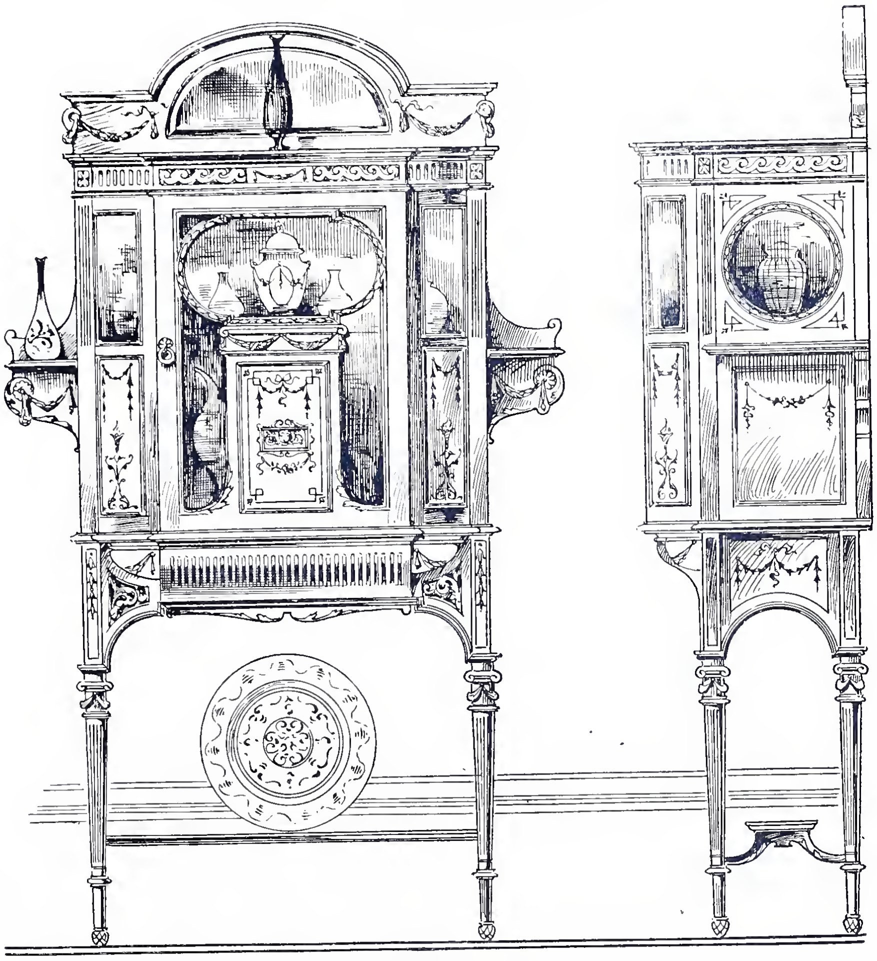
These difficulties do not occur in the treatment of the Louis Seize, but still even that style, according as it does constructionally more with our own, requires more ingenuity on the part of the workman than would at first appear, and a few hints for the guidance of those who may not be familiar with its details may be acceptable, especially to some of our country makers, who are not called upon so frequently to exercise their abilities in this direction.

The piece of furniture selected for consideration in the present instance is a 4-foot Louis XVI. cabinet, a sketch and working drawings of which appear on this and the following page. Care should be exercised in the selection of the wood to be used in a job of this kind, and only well-seasoned timber should be employed, a care which is absolutely essential to ensure a freedom from warping or shrinking in the shaped parts.

In treating upon the course of procedure we will first consider the plan Fig. 1 of the working drawings, which represents the top of the table part. This should be worked out of ¾-inch stuff. The break in the centre, marked A, should be set in ⅞-inch, or just the thickness of door B. The end break marked C should be 1⅛ inch deep—that is to say, the same as the thickness of upright marked F. The top having been carefully shaped to plan, ⅝-inch should next be gauged in for the frieze and framing line. Taking this course not only simplifies the job, but, if carefully worked to, will ensure that regularity of line between the moulding on the top and the carcase, which is so essential a point in this class of work.

The carcase top A, Fig. 2, may be made out of ¾-inch stuff, and lined up with same to form the cornice moulding. To allow for the shrinking of the top, no glue should be used on the linings, except along the front edge. The frieze box B, Fig. 2, should next be made to gauge line on table plan, and then dowelled and glued to the lining. The back framing of the carcase should be made of 1-inch stuff, and spaced out into four panels.

The next points for consideration are the door and framing for carcase B, D, E, Fig. 1, which should be made in the ordinary way, save that the curved rail G should run the full length of the sweep, be dowelled through into the stiles, and then veneered on the face side. Care should be taken in the shaped frames that there is sufficient bevel on the stiles to take the glass and panels from the back. The best method of making the shaped panelling is to get two pieces of ⅛-inch cedar, or dry pine, of the size required, the grain running lengthwise; plane and tooth them, and then glue them together with alternate layers of veneer, arranged so that one piece of veneer will be on the outside edge of the panel. This should then be placed in a caul—section of which is shown—which should be made in the following manner.

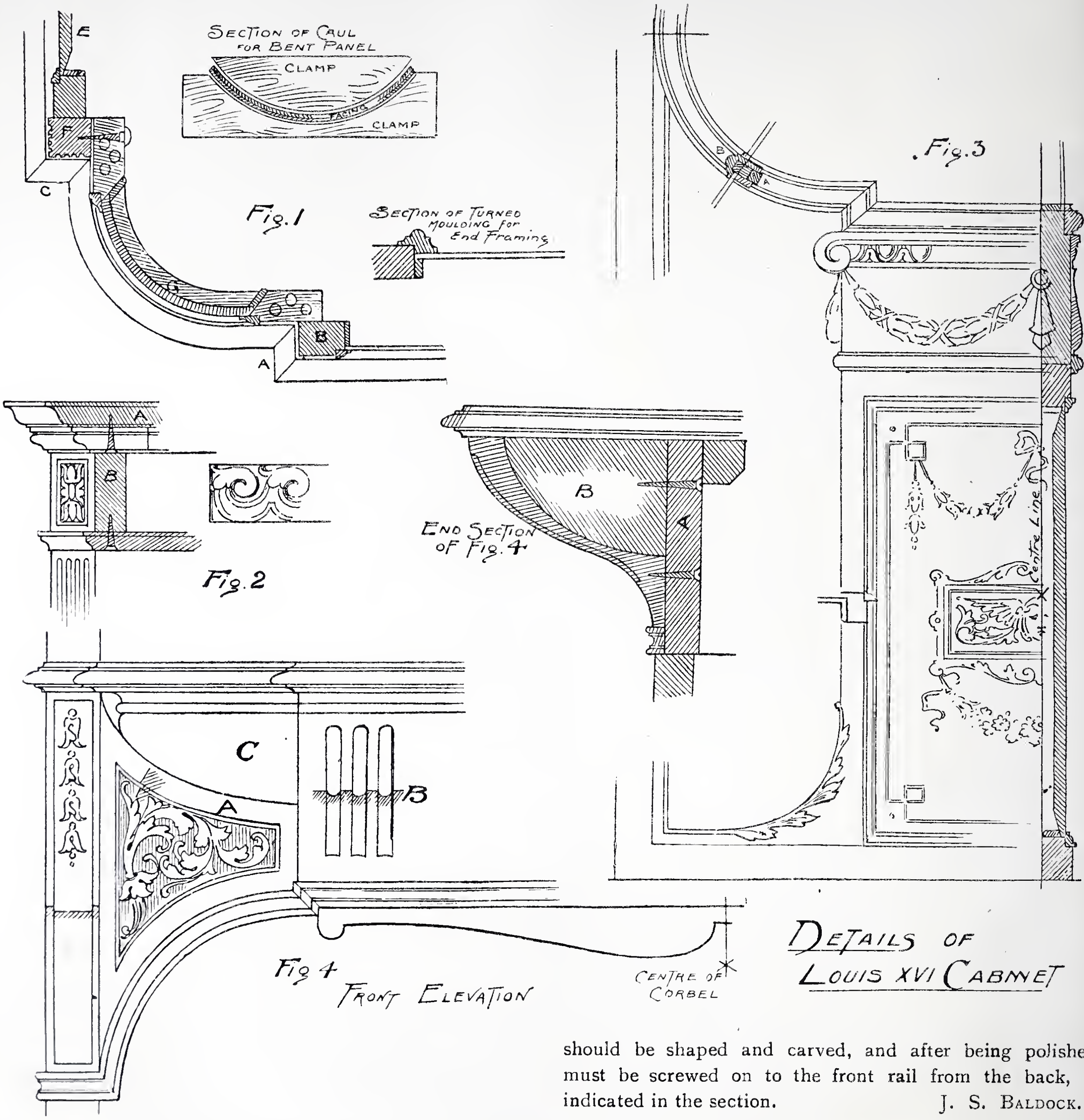


Get three pieces of 2-inch pine of requisite size for clamps, and square up on the underside. The shapes from moulds should then be marked on these, make ½-inch larger sweep to allow for bent facing of caul and panel. These may then be cut out with a band saw, care being taken that the clamps in each set are of exactly the same shape and size, as if they are not so they will not bed properly. The facings for cauls should then be cut out of ⅛-inch pine, and if steamed will bend to almost any shape desired. These should be pinned to the clamps to complete the caul.

It is best where possible to leave panels of this class in the caul for two or three days, a course of proceeding which ensures the glue setting well.

The ribs of the shaped glass panel for the door A, Fig. 3, require to be built up of three pieces of ¼-inch mahogany, glued crossways and cut to sweep. The moulding B, Fig. 3, should be turned with a groove to receive rib. The bent beading of door and end frames should be of three veneers, glued crossways with a piece of calico in the centre. Beads made in this manner may be bent to almost any shape.

All carvings should be left loose until after the groundwork is polished, they being placed in position and marked round with a fine marking point. This being done, the polish must be carefully scraped from the groundwork, and the carvings fixed on with thin glue and needle points.



Details of Louis XVI Cabinet

The carcase should only be dry dowelled and screwed together before polishing, as it will have to come apart again for the fitting up.

One-inch stuff is sufficient for the rails of table A, which must be tenoned into the legs. The corbels B and C, Fig. 4, should be shaped and carved, and after being polished, must be screwed on to the front rail from the back, as indicated in the section.

J. S. Baldock.

Messrs. Walker & Roberts, timber and mahogany merchants, 19, Stanley Road, Liverpool, have just cut up a very fine lot of English brown oak into planks 4in. to 7in. thick, some very superb for veneers, and others for chair stuff. They have landing a prime parcel of figured Indiana quartered oak boards, ⅝in., ¾in., 1in., 1½in , and 2in. thick.

Messrs. Mitchell, Barrett & Co., have removed their stock from 12, Newgate Street, E.C., to 330, Old Street, E.C., where they will continue to hold a large and well-assorted stock of Utrecht velvets (plain, embossed and frieze), tapestries and brocatelles, saddlebags and moquettes, curtains and table covers, gimps, webs, and all requisites for the upholstery trade.

DESCRIPTION OF SPECIAL PLATES

A PHANTASY ON A TOUCAN.

By R. E. Holding.

TO the artistic as well as to the poetic mind, nature's ever-changing forms, whether in animal, bird, reptile, fish, or plant, sometimes present a serious aspect, as if the whole business of nature were destruction, as in the case of predaceous animals, birds, or reptiles. On the other hand, there is ofttimes an aspect of intense joy and gladness, as if life were all pleasure: take, for instance, the singing birds, humming birds, monkeys and other creatures, so full of activity and life. Indeed, frequently an intensely quaint and grotesque side is presented by such forms as that of the pelican, penguin, owl and such like, and probably one of the most grotesque in colour, form and habit, is the subject of our sketch, the Toucan, of which there are several kinds. Their great beak is of a brilliant orange colour, as in the Toco Toucan, or in black, blue or green. The gorget is of bright yellow with bands of scarlet, and the quaint habits of the bird, its grotesque attitudes, go to make it a subject eminently suitable for the designer, carver and decorator.

A PRACTICAL PAGE FOR CHAIR MAKERS.

We publish under the above title a spirited and practical suggestion for a carving chair in the English Renaissance or Elizabethan style. The pierced strapwork panel in the back forms a striking and characteristic feature, as also do the carved extremities of the arms. The working details which are apppended may, perhaps, prove of some assistance to those workmen who may chance to be entrusted with the execution of the design.

The carved and cut-through character of the back constitutes a fashionable and effective feature in many of the chair frames at present being manufactured on the other side of the Channel. If nicely carried out, the idea would form a handsome contribution to the furnishing of the dining-room.

NIELLO PANELLING, FROM THE CHATEAU D'ECOUEN, ROUEN.

The decoration of the panelling to the illustration of which this description refers is executed in that method of decoration which is styled Niello, and which was carried out by first incising the pattern and then filling the interstices with a dark compound. In the case of decorating metal, the coloured matter was composed by heating together copper, silver, lead, and sulphur, which was pounded and then laid upon the engraved plate, a little borax sprinkled over it, and placed over a charcoal fire, when the composition dissolved and flowed into the lines of the design. The art was greatly practised during the Middle Ages. The designs under consideration come from the Chateau d'Ecouen, which was built by Jean Bullant for Anne de Montmorency, whose initials appear in the panelling. The style is "Henri Deux," and marquetry cutters may find some useful suggestions therein.

A PORTIERE DRAPERY.

Those of our readers who have to do with the manufacture of window and other draperies may probably find the special plate published in this issue in their interests of some practical value, or, at any rate, an acceptable addition to their portfolios of designs and suggestions for future reference.

The design sets forth a handsome drapery scheme on Continental lines, and, indeed, it would be difficult to beat our neighbours on the other side of the Channel in the achievement of elegance and grace in this department of house furnishing. The suggestion is described as a portière drapery, but it would do duty equally well in any window.

AN INLAID RENAISSANCE SIDEBOARD.

By Henry Pringuer.

A more frequent adoption of marquetry in connection with the cabinet work of the dining-room has from time to time been advocated in these pages. There is really no reason why the furnishing accessories of the drawing-room and bedroom should altogether monopolise this most effective medium for enrichment. The sideboard published in connection with these remarks portrays a pleasing and appropriate application of marquetry in the direction indicated.

During the latter part of the eighteenth century the employment of marquetry in the enrichment of sideboards was of common occurrence, as many of the productions of Heppelwhite and Sheraton clearly testify. The recent revival of Georgian furnishing traditions might, we think, profitably be extended to the re-instatement of marquetry in the dining-room. The Flemish and German renderings of the Renaissance interior woodwork abound with many beautiful and suggestive examples of the marquetry cutter's skill as applied not only to articles of a light and fanciful description, but also to domestic furniture of the more massive class. There is certainly an opportunity for a development of this industry in the direction of the heavier order of modern English dining-room cabinet work.

AN INTERIOR.

By J. Milles, Esq., Architect.

Simplicity is one of the principal features and charms of the interior which we illustrate this month from the design of Mr. Milles. The mantel and overmantel are novel, and as convenient as they are decorative, while the effect of the rest of the apartment depends for its success upon the bold frieze and sturdy furniture.

Messrs. Gibson & Sons, Albany Works, Burslem, will display a large and choice selection of artistically decorated tea-urns, tea-pots, hot-water jugs, in earthenware, jet, and Rockingham, at Chicago. Mosaic patterns figure largely in the decoration, and give an effect at once artistic and pleasing. The well-known "slide-lid tea-pot," an admirable contrivance, is one of this firm's specialities. Trays, tobacco jars, match strikers, and many other artistic, novel, and useful articles will also be shown.

DECORATIONS OF TO-DAY

FURNITURE FOR A SIAMESE PALACE.

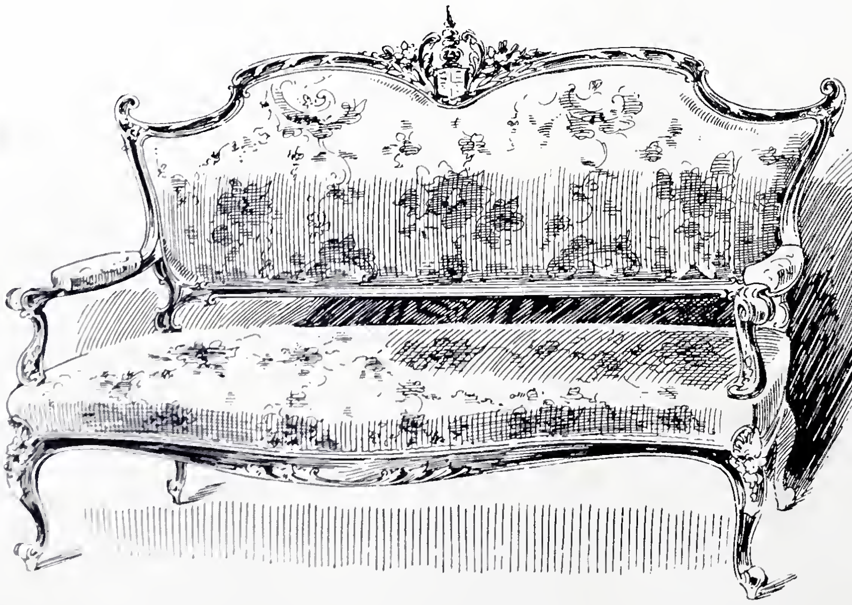
WITH the march of civilisation Eastern potentates are becoming more and more European in their habits and surroundings, and, nowadays, dignitaries who not so many years ago delighted in meretricious show of a barbaric stamp, patronise work which would as fittingly, perhaps more fittingly, accord with a mansion in Belgravia, as an Oriental court.

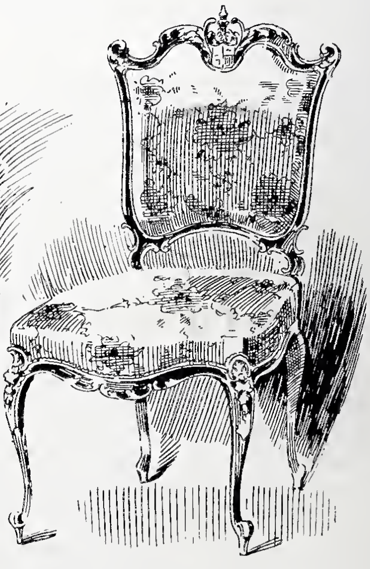
* * *

It seems curious that in a country where rich textiles and skilful craftsmen are numerous, the sovereign should deem it advisable to send to our little island for the furnishing of his palace, but such has recently been the case, for Messrs. Hewetson, Milner, & Thexton have been favoured by the King of Siam with the commission of furnishing a palace for his majesty, and the way in which they have carried out every portion of it really leaves nothing to be desired. Altogether twenty rooms have been furnished, and the whole of the work is carried out in solid mahogany, exhibiting some rarely fine wood. Everything has of course been done, so far as construction is concerned, to ensure the work successfully standing the climate of the country for which it is intended.

* * *

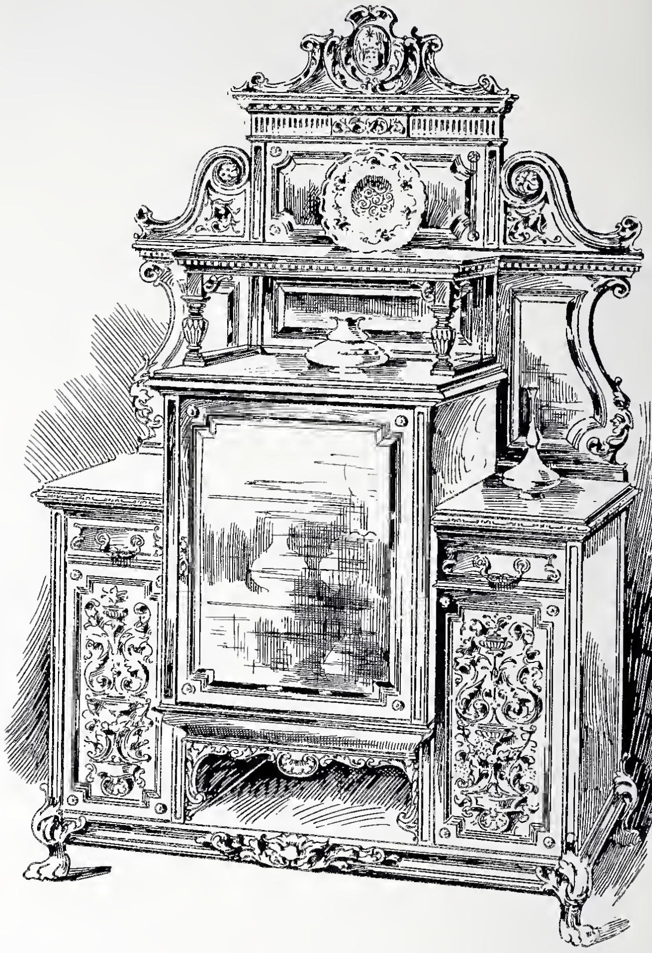
Great skill and judgment have been exercised in the designs carried out, which, while being sufficiently rich to please the Siamese sovereign, in no way transgress the limits of good taste. The furniture for the principal drawing and dining rooms is essentially elaborate, and a carved four-post bedstead which is to grace one of the sleeping apartments is about the most imposing structure of its kind produced of late years.





* * *

We are not in a position to illustrate the principal pieces now on their way to Siam, but have just sketched one of two minor pieces—a cabinet, a settee and chair—to indicate the lines adopted. To each piece the royal arms are decoratively introduced. The dining-room furniture is of more stately type, on Tudor lines, covered in a rich crocodile leather, and the table and fittings of the billiard room are such as would delight the most enthusiastic lover of the Board of the Green Cloth.



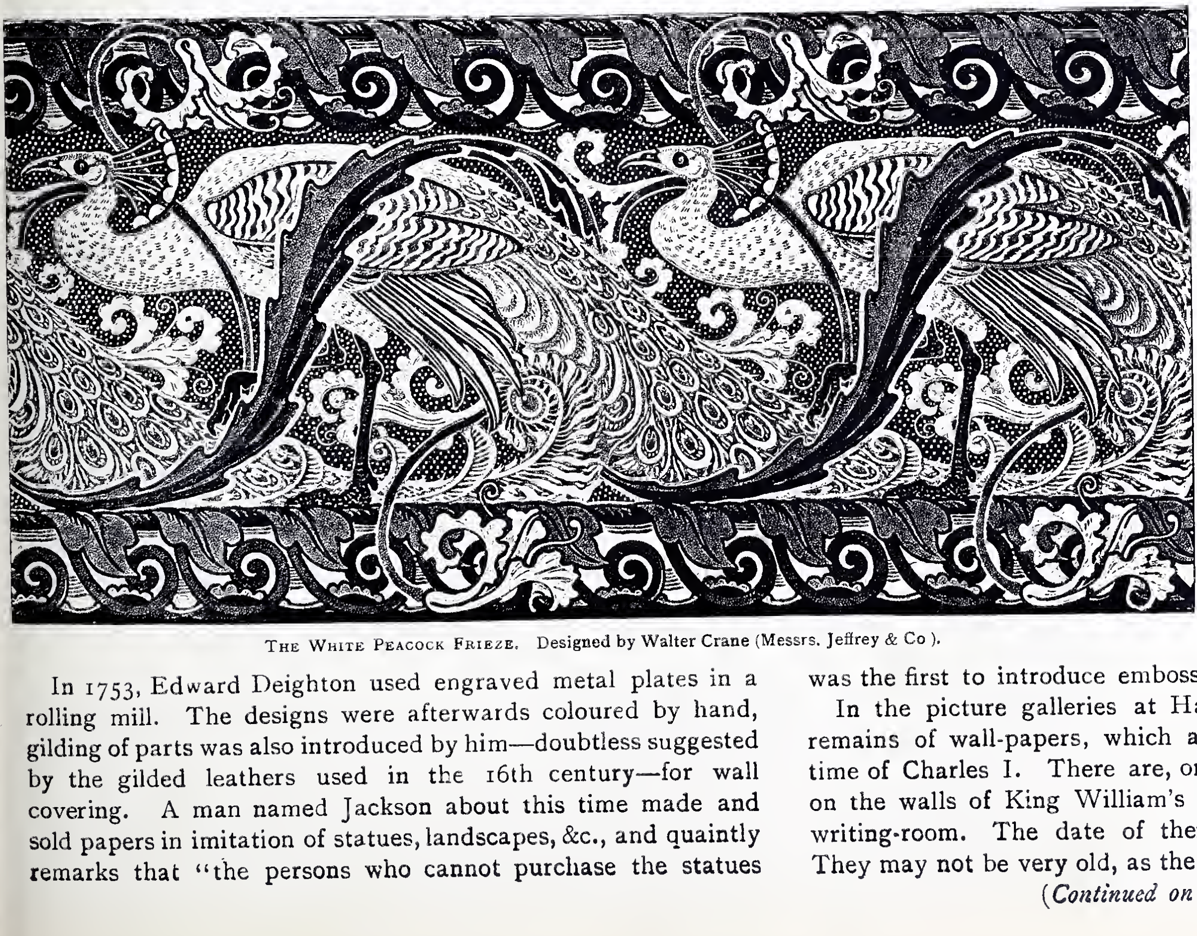
❋ Art Lectures and Literature. ❋

OUR readers will peruse with interest the following lecture which was delivered by Mr. T. R. Spence before the Applied Art Section of the Society of Arts a short time ago. We are enabled to reproduce it with illustrations through the courtesy of the editor of the Journal of the Society. Mr. Lewis F. Day occupied the chair, and the title of the paper read was

WALL-PAPERS AND STENCILLING.

The lecturer said:—The first record of the manufacture of paper-hangings in England dates from the year 1692, as a patent was taken out at that date by a William Bayley, who stated that his invention consisted of "several engines made of brass," for the printing of all sorts of paper, of all sorts of figures and colours whatsoever, and that "the said invention had not been heretofore known or practised by any of our subjects." There is no doubt the first attempts were the imitation of tapestry, linen, or other hangings that were at that time fashionable In the reign of Queen Anne, 1712, a duty was imposed on paper-hangings. They were made on pieces, 16 to 24 sheets, forming about eight square yards; each sheet bore the government stamp; the duty was 1¾d. per square yard. Paper stainers were required to pay an annual licence of £4.

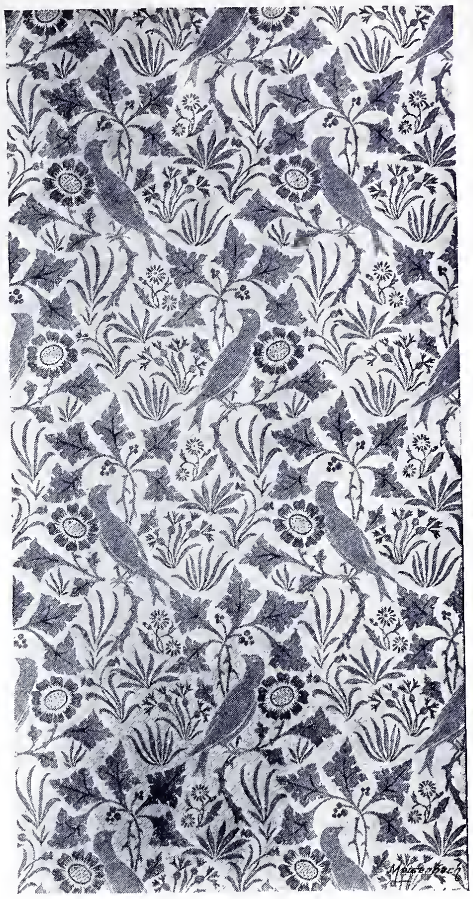
In the reign of Queen Anne, paper-hangings were imported from China. Probably the first idea of their manufacture here was suggested by these importations. In 1746, larger blocks were used for wall-paper printings, some two yards long, made from light material, but these were soon found unsuitable, and were replaced by heavier and shorter blocks.



The White Peacock Frieze. Designed by Walter Crane (Messrs. Jeffrey & Co).

In 1753, Edward Deighton used engraved metal plates in a rolling mill. The designs were afterwards coloured by hand, gilding of parts was also introduced by him—doubtless suggested by the gilded leathers used in the 16th century—for wall covering. A man named Jackson about this time made and sold papers in imitation of statues, landscapes, &c., and quaintly remarks that "the persons who cannot purchase the statues themselves may have these prints in their places, and thus effectually shows his taste." Whether his cheap antiques "caught on" I am unable to say. In a work printed by J. Nourse, in 1764, it is stated that there were three methods in use, namely, printing in colours, using the stencil, and painting with a pencil or brush.

These processes are described at some length, and approached the block printing now in use. Stencilling was found to be cheaper, but not so sharp as blocks. The pencil was used for finishing and adding further details. Flock printing was also described as giving faithful imitations of silks, velvet, damask, &c. A piece of paper was taken off the walls of a mansion near Whitehaven in 1786; it was asserted that it had been there for about 200 years. Its thickness was that of cardboard, and the ornament had been stencilled and afterwards finished by hand.



No Man's Garden Design.
Designed by C. F. A. Voysey (Messrs. Essex & Co.).

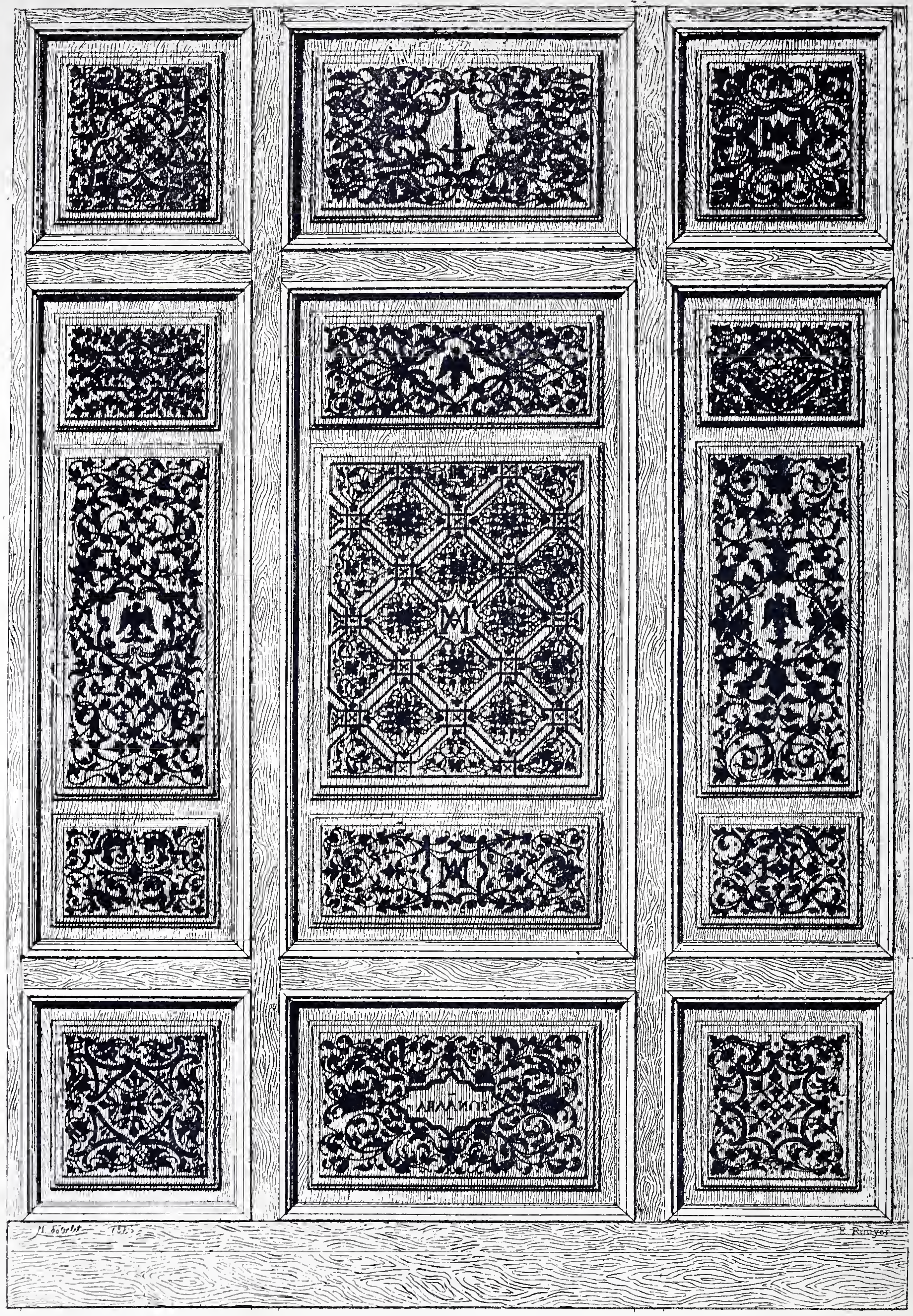
Sherringham, of London, in 1786, as the result of journeys to the Continent, made great advances in the art of paper staining.

Antony G. Eckhardt, in 1792, made papers from engraved copper plates, and decorated them with silver and gold leaf. This gilding was the invention of John Hautch, of Nuremburg, about the middle of the seventeenth century. It was a preparation of tin and copper, and is now commonly known by the name of Dutch metal. Eckhardt also printed on stiffened linen, finishing by gilding and varnishing. He employed artists of considerable skill.

In 1796, T. G. Hawcock was the first to introduce embossed paper.

In the picture galleries at Hampton Court Palace are the remains of wall-papers, which are asserted to date from the time of Charles I. There are, or were, some old flock papers on the walls of King William's bedroom, dressing-room, and writing-room. The date of their production I cannot state. They may not be very old, as the patterns are like the patterns

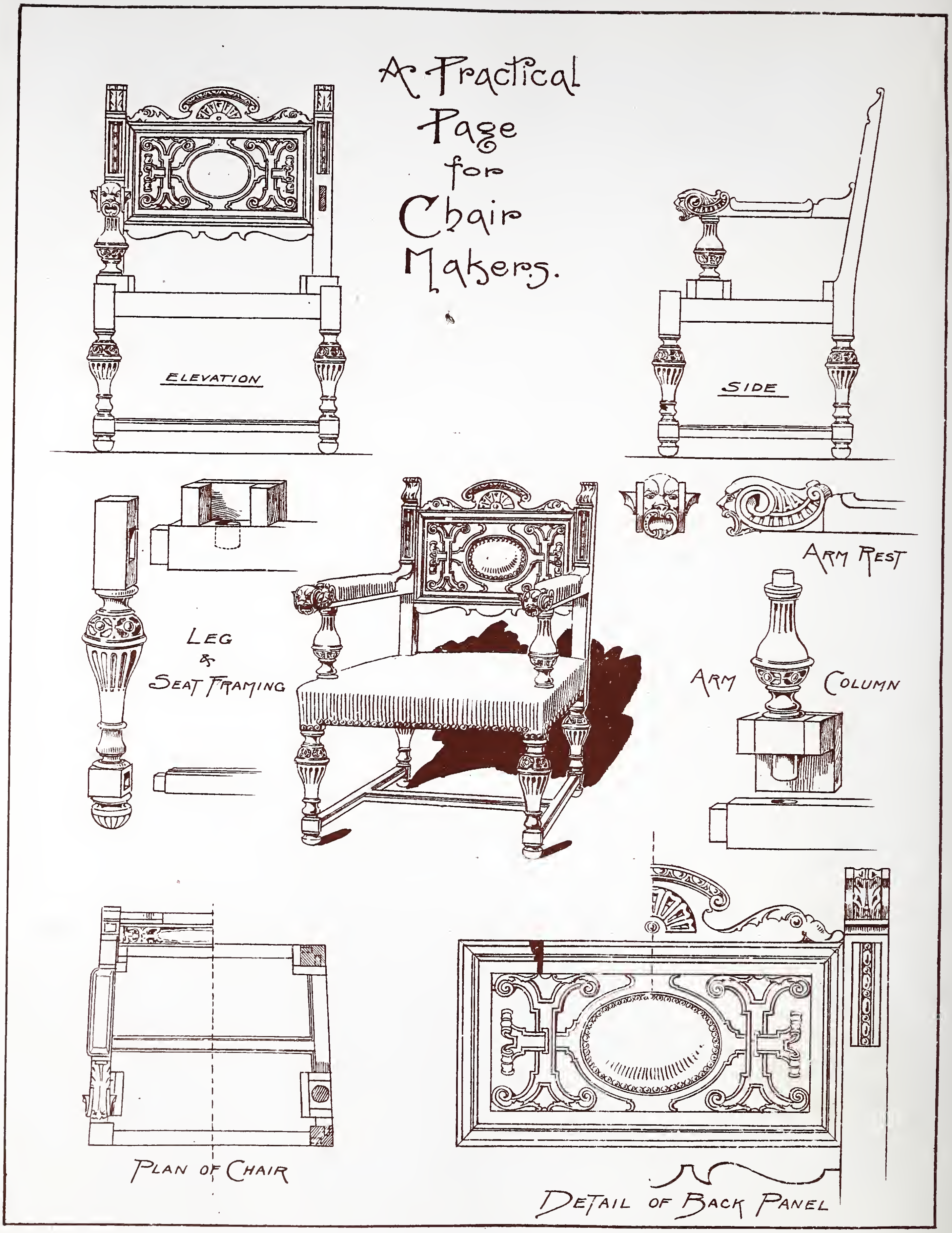
(*Continued on page* 298.)

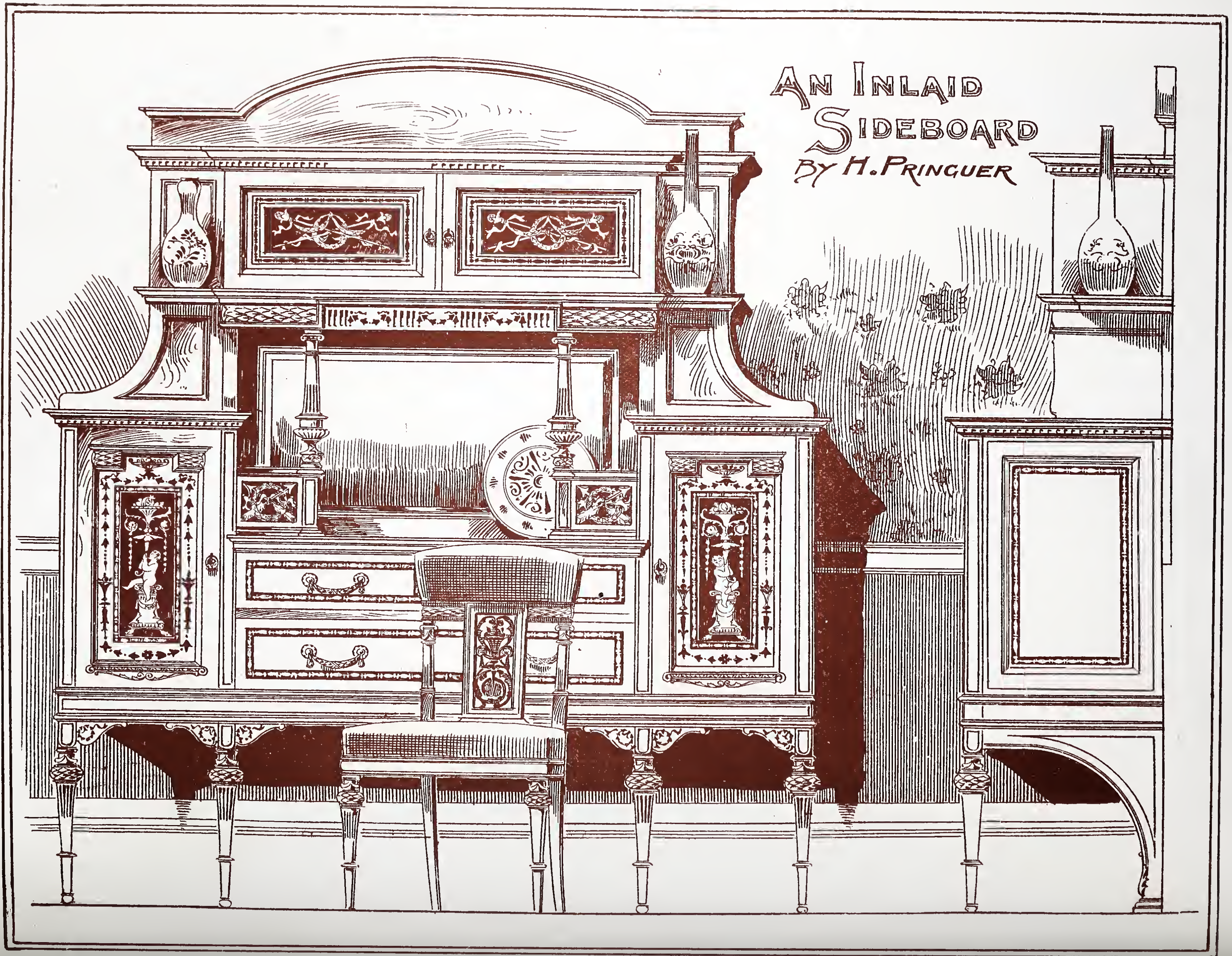


PANELLING, DECORATED WITH NIELLO.

From the Chateau d'Ecouen, Rouen.

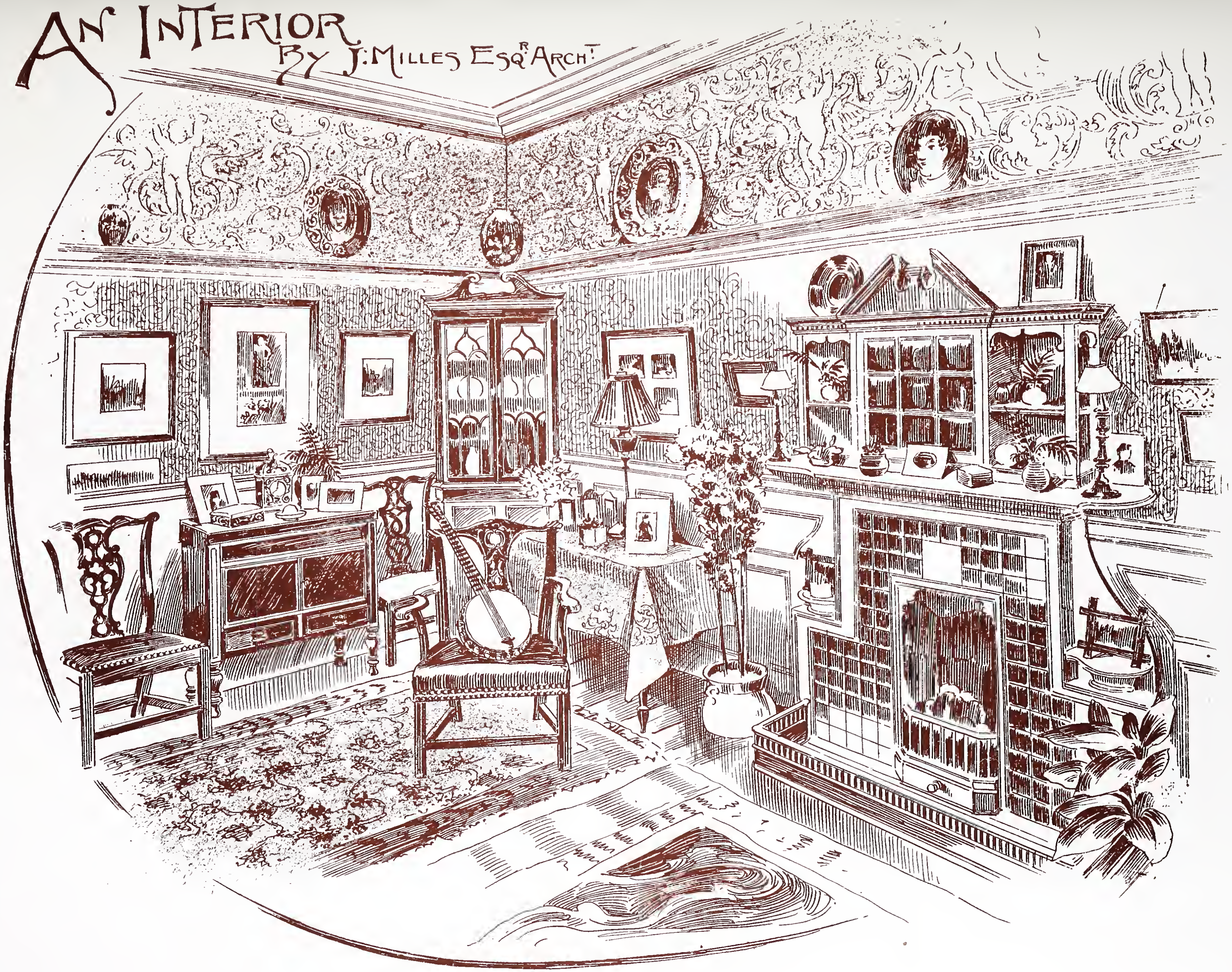
A Practical Page for Chair Makers.


ELEVATION
SIDE
ARM REST
LEG & SEAT FRAMING
ARM COLUMN
PLAN OF CHAIR
DETAIL OF BACK PANEL

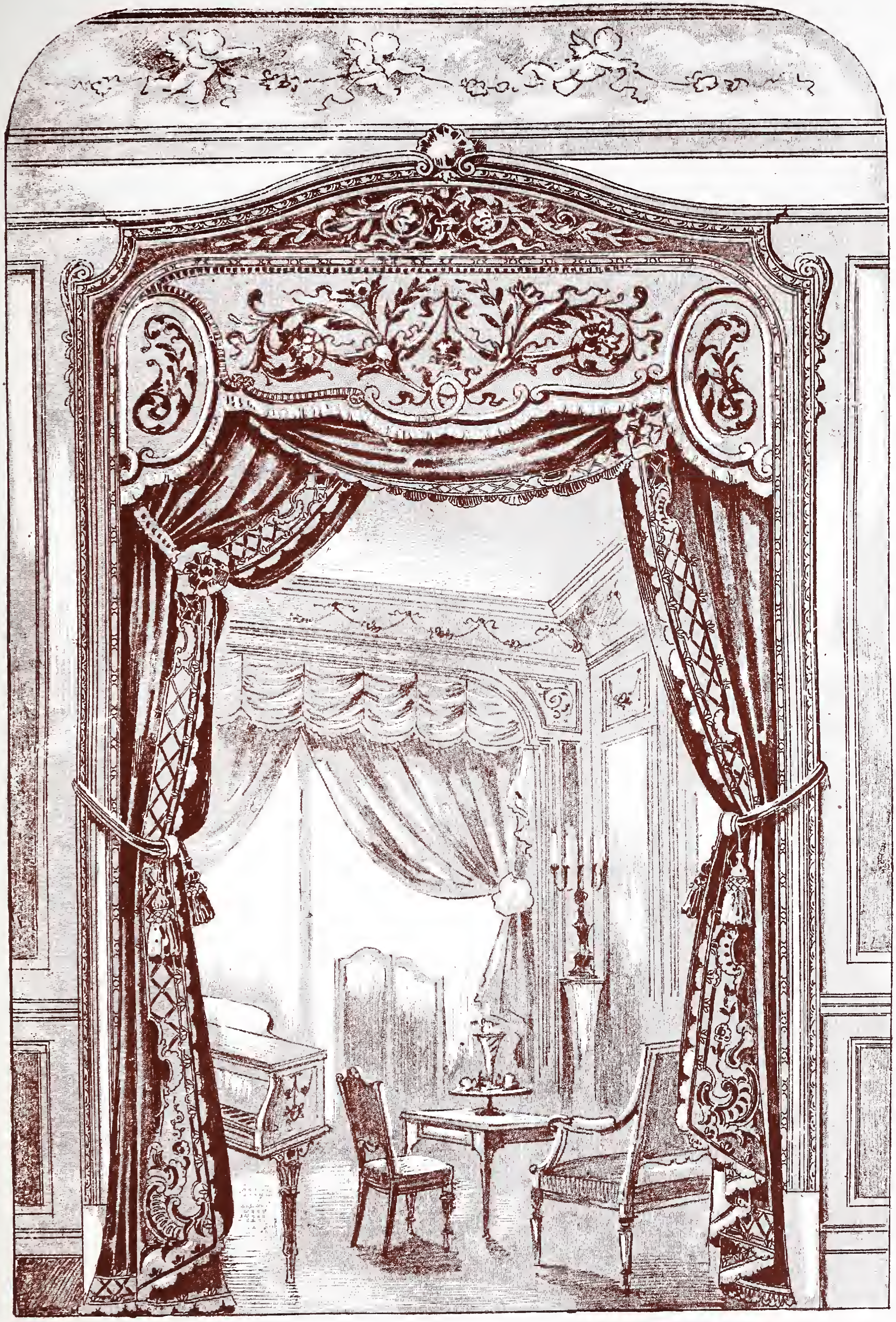


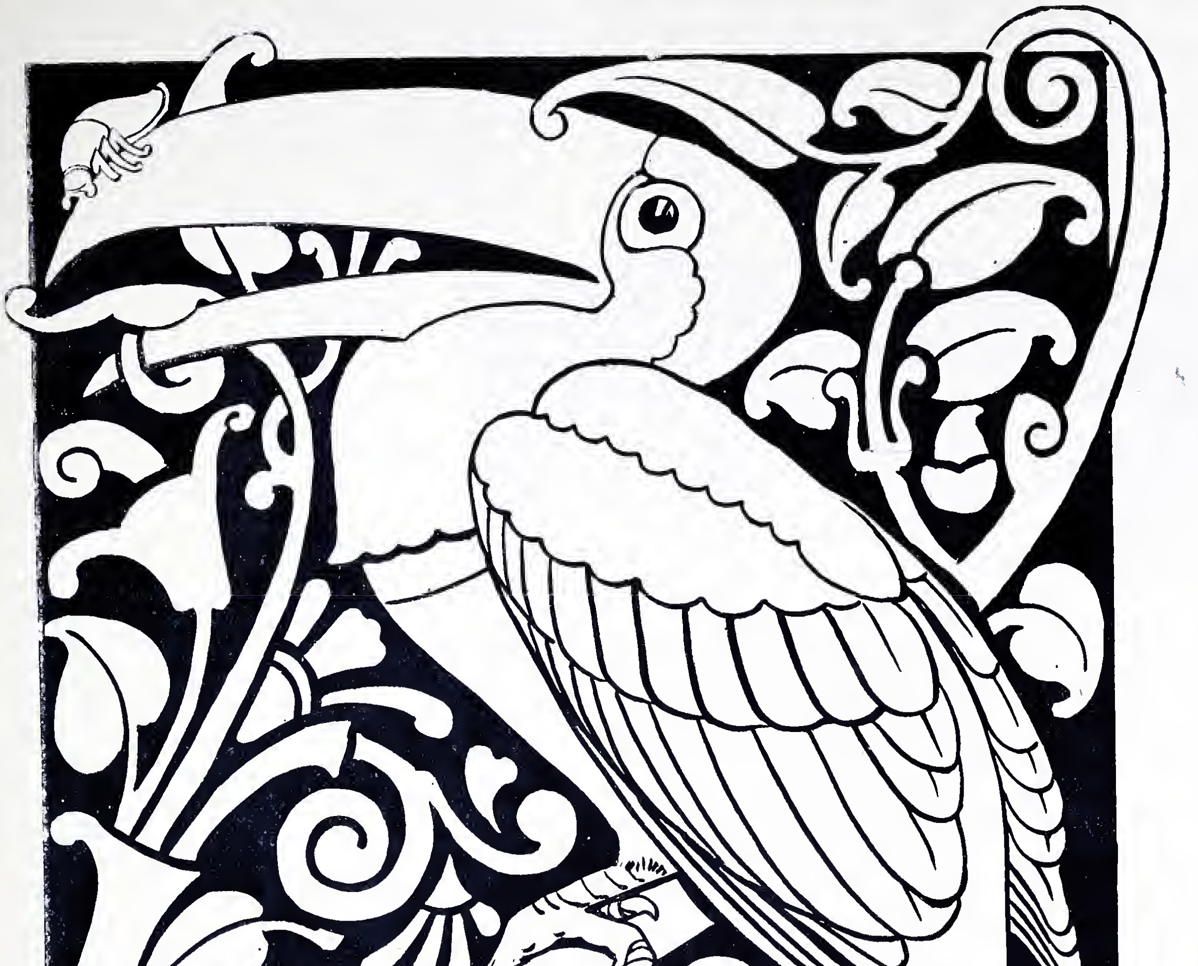
AN INLAID SIDEBOARD
BY H. PRINGUER

An Interior
By J. Milles Esqr Archt.



Design for a
Portière Drapery.





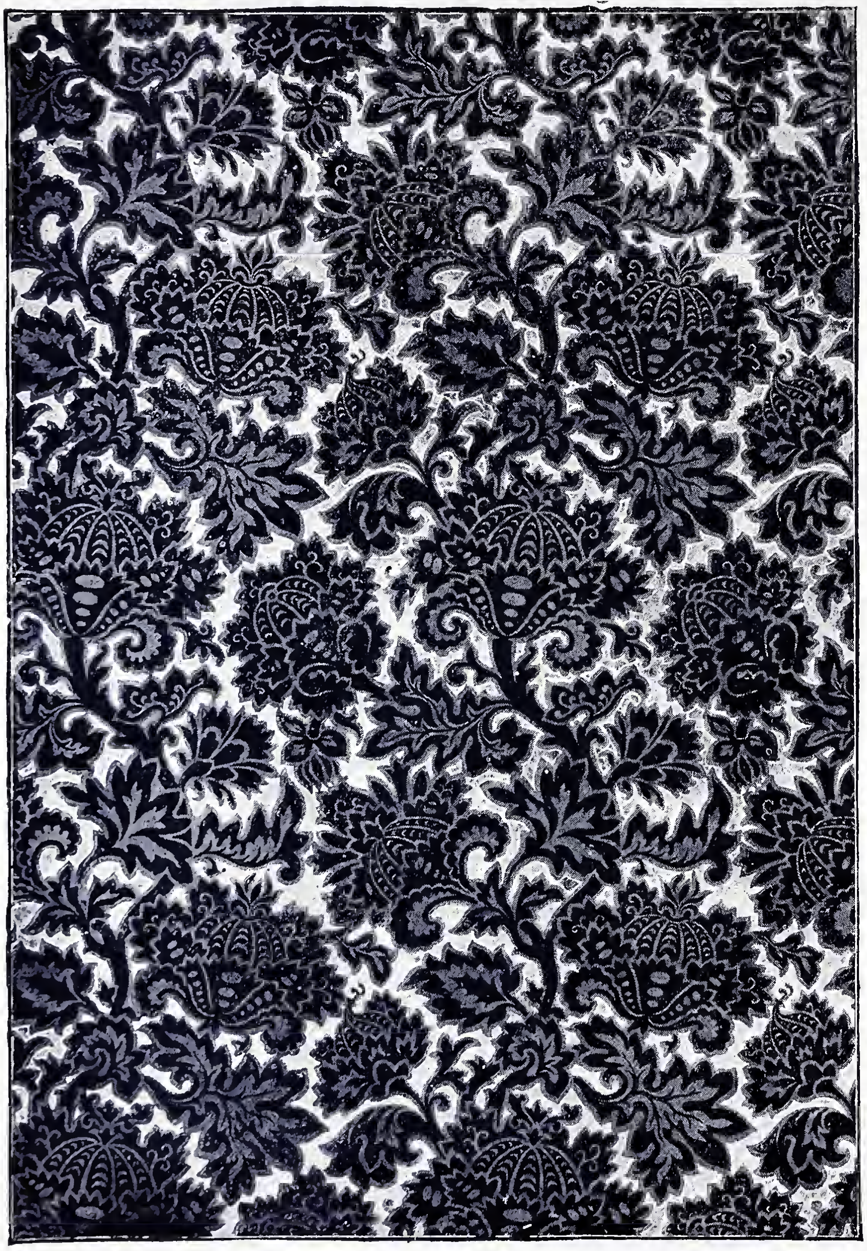
PHANTASY ON A TOUCAN, BY R. E. HOLDING.

used fifty years ago. Paper-hangings fifty years ago were made of several sheets, 23×28, fixed together in lengths of 12 yards. Lewis Robert, a French workman, in 1799 made a machine for producing paper in endless pieces; and in 1803 John Gamble obtained a patent in England for making paper in endless sheets.

In 1836 the reduction of the duty gave a great impetus to wall-paper manufacture, with the result that their use was very much increased. In 1861 the duty was altogether abolished.

The first process in wall-paper manufacture is the preparation of the design. This, as a rule, is sketched out roughly sometimes on a small scale, but more frequently plotted out to the actual size necessary for the rollers or blocks in which it is to be cut. The usual area for roller printing is 21 in.×21 in.; block printing gives a more extended surface, varying from 21 in × 24 in. to 24 in.×36 in. On these areas the artist has to express himself as best he may, for the design must necessarily repeat itself correctly in these spaces. Should the designer be dowered with redundant imagery, these inexorable limitations become a tyranny and a chilling frost on his dreams.

It is well to work on a piece of paper 6 in. larger all round than your 21 in.×21 in. In the middle of this allotted space, the design may be roughly sketched, running out certain large general sweeping lines across and into the outer spaces. The general purpose and direction of such lines the designer will have in his mind's eye, and if he is a fairly skilful draughtsman, he may come very near the correct points on the edge of the space necessary for the repetition of his pattern. Unless the designer's conception first live in his mental vision, it will not come by any fishing process, or without previous thought or creation.


The Windsor Castle. Designed by L. Aumonier (Messrs. Wm. Woollams & Co.).

This rough design is roughly traced and placed at the sides, top, and bottom, so that the curves or other detail shall work out the correct repetition of the pattern. There are certain rules for working out in geometric patterns, but they are too complicated for present description. Some prefer to get the pattern in somewhat of a muddle, as the process of unravelling stimulates mental effort and invention—to fill up undeveloped spaces—thus obtaining more interest and thought in the detail.

When the whole design is complete in outline, it is transferred to a sheet of paper of the tint that is to predominate in your colour scheme; on this are laid the various colours in distemper as shall be used for subsequent printing. The design is carefully traced and transferred to rollers or blocks, which are destined to print the pattern on the paper. These rollers have to be prepared with great care, and to be of thoroughly seasoned sycamore. All outlines of flowers, grounds, &c., are formed by driving into the wood, up to a gauge, copper slips, and the intervening spaces filled with felt, thus forming the printing surfaces. Sometimes the rollers are covered with paper $\frac{1}{8}$-inch thick, and the copper slips are hammered through into the wood, the paper acting as gauge. The paper is picked out and the spaces fitted with felt. The copper bordering keeps the whole design sharp and permanent. The edges formed by the incised printing pattern, if of wood only, soon becomes ragged and worn.

Each colour requires a separate roller, and when attempts are made to imitate the colours and gradations of natural flowers, it is no uncommon thing to have 20 separate rollers.

The enormous cost of cutting 20 rollers for the printing of one paper should be the means of opening our eyes to the fact that, if wall-papers are to conform to the best traditions of decorative art, such a multiplicity of tints can never be satisfactory. All fine decoration is simple, and of a limited scale o tints and gradations. Manufacturers now, in employing designers, generally stipulate a limited number of printings, on the score of expense of production. They thus, shall I say unconsciously, are furthering the best decorative ends, remembering that wall-paper is an adjunct, within the reach of moderate means only, not the whole end and ideal of decorative art.

For roller printing, the rollers are very accurately mounted on a large revolving cylinder, the latest type of cylinder being capable of carrying 16 printing rollers, thus, at each revolution, turning out a paper containing 16 printings. The paper is first carried from a small supply machine, which regulates the supply and tension of the material against the rollers, these being supplied with the necessary printing tints from an endless blanket roller, revolving through troughs of colour. When the paper has received its printed pattern, it still further travels over a succession of rollers, through the drying room; when perfectly dry, it is transferred to a machine, for cutting into lengths of 12 yards. A machine carrying two rollers produces paper at the rate of about four miles an hour.

(*To be continued.*)

Round the Trade.

Messrs. HARPER & Co., Belfast.

RECENTLY, when in Belfast, it was our pleasure to call upon Messrs. A. Harper & Co., the well-known house furnishers, who have added one more handsome building to the many which adorn that city. The spacious warehouses and showrooms which they have erected on the site of their old premises in Donegall Street have been opened, fitted out with an entirely new stock of goods, which, for variety and excellence, are well calculated to sustain their reputation. The new shop, which ranks as one of the finest in the thoroughfare, is Italian Gothic in style, with a fronting of red brick and terra-cotta, embellished with red and grey granite columns. The external woodwork is of teak, the windows, of course, plate glass, and the entrance porch floored with decorative mosaic, the place being admirably adapted for the furnishing trade. The ground floor, as well as the first and second floors, is laid out for show purposes. Three rows of galleries, fronted with handsome balustrades, take up the greater part of the interior, which is amply lighted by means both of the many windows which give grace to the front elevation, and of a great dome light, which crowns the building. The workshop and warehouse departments are distinct, and are cut off one from the other by a fire-proof partition. Elevators rise from the ground floor of the workshop through the building. All sanitary arrangements are of the most approved description, and the heating of the premises is perfect, amongst the means adopted being fire-places, which serve as well to show off a variety of rare oak mantelpieces. The quality of the goods shown is as high as excellent material, good design, and high-class workmanship can make it, and every requisite to tasteful furnishing is fully represented. No matter what style may be required—seventeenth, eighteenth, or nineteenth century, English or Continental, a walk through the establishments shows that the firm understand and cater for each and all with equal taste and skill. Dining-room, drawing-room, bedroom, hall, library, and office furniture, to suit all tastes and pockets, is departmentally set out to attract the eye of the customer, and, of course, carpets, curtains, wall papers, &c., receive their due share of attention.

We were fortunate in making our tour of inspection round the establishment under the courteous guidance of Mr. Harper, who may well be proud of the success attending his latest effort, and the high standard sustained under the able management of Mr. Andrew Mitchell.

J. A. FAY AND EGAN COMPANY.

Those of our readers who know the past history of Messrs. J. A. Fay & Co. and The Egan Co. will be interested to learn that those two great concerns, hitherto keen rivals, have been consolidated, and will henceforward carry on business under the style and title of J. A. Fay and Egan Company. Negotiations are complete, and the officers of the new company took charge early last month. The directors are Messrs. Thomas P. Egan, Frederick Danner, W. H. Doane, D. L. Lyon, David Jones, W. P. Anderson, Joseph Rawson, S. P. Egan, and Edwin Ruthven. Thomas P. Egan will be President of the enterprise, Mr. Danner will be Vice-President, S. P. Egan Superintendent, and Mr. Ruthven Secretary.

In giving a short sketch of the two companies, an American contemporary says:—"The Egan Company was formed about 1873, the start being in a small way. Mr. Thomas Egan was in the original company with two partners. In 1880 there was a separation of interests, and a stock company was formed with Mr. Egan, his brother, Frederick Danner, Florence Marmet, Samuel C. Tatem, John Mitchell, and others interested. The start was made on Central Avenue, but in two years the factory was moved to Front Street, in a building 30 by 80, of three stories, and a part of which was rented to other firms. But the business grew so rapidly under Mr. Egan's management that the tenants had to give way. Mr. Egan was a believer in advertising, and he spent more money in that way than any other firm in the same line of business. But he had results from it, and the business grew. Additional land had to be bought and new factories built, until now the buildings cover the square bounded by John, Front, Central Avenue and Greenleaf Streets. Speaking recently, Mr. Egan said: 'We have fitted up some of the largest institutions in the world with our machinery. Our customers are the prominent railroads of every country—the Pennsylvania, Big Four, C. & O. and others, and our machines are in the Government Navy-yard at Norfolk and elsewhere. Our foreign trade has reached $150,000 a year, and all foreign countries have contributed to it. It is a daily occurrence to receive at our office letters in eight and ten foreign languages. I have pursued the policy of conducting business closely and economically; at the same time there have been occasions when I have spent a dollar to make a dollar. I have always found that advertising pays in the end, and that it is always well to be liberal both with customers and workmen. At present there are 400 men in our machine works, and as many more in our foundry. We have agents in all large cities at home and abroad, and our circulars and catalogues have to be printed in Spanish, Swedish, French, and other languages. In regard to the two concerns soon to be consolidated, they manufacture one-half the wood-working machinery of the United States, and are the only concerns in the United States that can fit out a wood-working establishment entire with machinery of their own manufacture. They can supply any establishment from a carpenter's shop to a navy-yard, from the smallest wood-working establishment to the largest railroad or car-shop, with an entire outfit. They occupy squares on the opposite sides of the street, and are especially well fitted for being united under one management. We expect to be able to sell machinery just as cheaply as ever, and to give more attention to its perfect construction, and still make as much money, or even more, than in the past. I have always given close attention to the construction and excellence of the manufactures of our company, and shall continue this under the new arrangement, and with a corps of trained mechanics and draughtsmen, all under expert supervision. My aim in working the two companies under one management will not be to stand still, but to push on to greater triumphs than either has won in the past. There is no place in the United States so well fitted for factories as the bottoms of Cincinnati. We have cheap coal, the best railroad facilities, and Cincinnati is so centrally located that it makes even shipment to all parts of the country, an advantage under the inter-state commerce law.' Under the management of Mr. Egan the success of the new company is assured. He has filled every position in the factory from workman to president, and there is not a detail in the business that he does not thoroughly understand. He is a general among men, and no one in the city can handle them more skilfully.

"Speaking of Messrs. J. A. Fay & Co., the original firm was established in Keene, N. H., about 1835. The business soon extended into the west, and on account of the difficulties and expense of transportation it was determined to establish a branch in Cincinnati, the most central of the large cities of the country. The Cincinnati branch was started about 1850, as a sort of distributing point for the west and south-west. In its early days the business did not succeed as desired by the home office, and Mr. W. H. Doane, who had been connected with J. A. Fay & Co. since 1851, was placed in charge of the Cincinnati branch, This was about 1860. When he took charge there were not more than 15 men employed in the works. Now there are over 500. As the business extended Mr. Doane added building after building until a whole square had been covered. At the same time that he has been personally attentive to every detail of the business, he has gathered about him men of the same energy and activity as himself. The business has been pushed with every influence that could be brought to bear from the time that Mr. Doane took charge, and so it has come that the products of the factory of the company can be found in every civilised country of the globe. It was not long after Mr. Doane was given the management of the Cincinnati branch until it had grown to be greater than the home plant, and soon absorbed it. Mr. Doane has ever since been president, treasurer and manager of the business, and he and D. L. Lyon, as vice-president and secretary, have controlled the concern, holding considerably more than a controlling interest.

"The first exhibit sent abroad was to the Crystal Palace in London, in 1851, and the Company received the highest prize, after competition with the best products of England, France, and Belgium. The Company has continued these exhibits at all successive international exhibitions in England, France, Germany, Australia, Chili, and other countries, and always carried away the first and highest prizes. At the International Exhibition of Railroad Appliances in Chicago a few years ago, about 1887, the Company won five gold and seventeen silver medals over all competitors, and after severe competitive tests conducted by eminent railway mechanics and engineers. At the great 'Universelle' in Paris, in 1889, the Company was awarded the grand prize given for the most perfect and labour-saving machinery. The display was so superior to that made by other exhibitors that it attracted the particular attention of the Director-General and his staff, and after the award of the prize Mr. Doane was made a Chevalier of the Legion of Honour, it being especially stated, at the time of the bestowal, that it was in return for what he had done, in the especial branch of fabrication represented by his Company, for the benefit of the French nation and of the world. Speaking, recently, of the phenomenal success of the Company so long managed by him, Mr. Doane said: 'What has made the J. A. Fay Company pre-eminent is the great care that has been taken to maintain the high standard and character of the tools and machinery turned out. We have stood in the front rank and been noted for the number of improvements we have made in this branch of industry. There is hardly a class of woodwork, whether in cars, wagons, house building, furniture making, and interior decoration, for the production of which we have not the credit of generating and introducing machinery that would do the work from 50 to 200 per cent. more than hand labour and far superior. A man never produced two things just alike, but a machine will duplicate by the thousands with unerring accuracy. An inspiration of the management has always been to produce something better than what was done before. There has not been a machine turned out of our factory but the first thought has been, 'How can this be improved on?' I am sure this will account for a great measure of the development of our business."

Messrs. S. TRIER & Co.

From time to time, in these columns, we have reported on the developments made by the above enterprising firm in their business, and it is always a pleasure to return to the consideration of their goods. One branch, at least, of their operations is quite unique in its way, and should be well known to all furniture trade buyers in town and country.

As most of our readers are aware, this firm have long made a speciality of accurate and wonderfully effective reproductions of the rarest pieces of cabinet-work and chairs to be found in Continental museums and private collections, by the authorities of which they have been favoured with every facility for the carrying out of their work. Taking into consideration the fact that so many high-class schemes of furnishing now include apartments furnished on old lines, and recognising the impossibility of authentic old pieces being secured by everyone, we have not met with anything so fitted to assist the furnisher in such commissions as the reproductions of Messrs. S. Trier & Co., There is nothing "shoddy" or rough about these goods. They are highly finished in the smallest details, even to the replication of the handles, hinges, and the old locks themselves.

Independently of the quaint cabinets, coffers, chairs, &c., reproduced from museums, which some houses may have found somewhat too quaint or severe, or perhaps not sufficiently practical for their purposes, this firm now shows a number of carved oak sideboards, bookcases, writing tables, &c., designed on the old lines, thus bringing the grand ideas of the masters of the XV. and XVI. centuries into more practical use, but in no way departing from its well-known speciality.

The selection of chairs is exceptionally good, embracing, as it does, forms which would grace any apartment. Sturdy old forms, covered in stamped and tooled leather, graceful X chairs, and others quaint and decorative, are arranged about the showrooms, and have elicited high encomiums from not a few experts in such matters.

The ground floor of the above address is devoted to the branch of the business to which the foregoing remarks refer, but the first floor is fitted out with chairs and screens in the Louis Quinze and Louis Seize styles, and, therefore, quite up-to-date in every way. The prices at which this firm offer a frame, or suite of frames, in walnut or mahogany, suitable for gilding, or polishing as they are, are surprisingly low, especially when the quality of the carving and the general workmanship of the goods are borne in mind. A dainty little Louis Seize chair frame, in walnut, may be had for what is often paid for an ugly and badly made article, and the same applies to the Louis Quinze forms. This is a very important department, and one which should lead to considerable developments.

Carved screens, in mahogany and walnut, for polishing, gilding, and enamelling, are also shown in variety, and are just what the furnisher is requiring nowadays.

The reproductions of ancient pottery, of which we saw a number of most successful examples when calling, are very decorative, would form valuable additions to many a piece of cabinet-work, and are by far the cheapest things of the class we have seen.

A reference to the exhibit made by Messrs. S. Trier & Co. at the recent Furnishing Trades Exhibition will be found in another column.

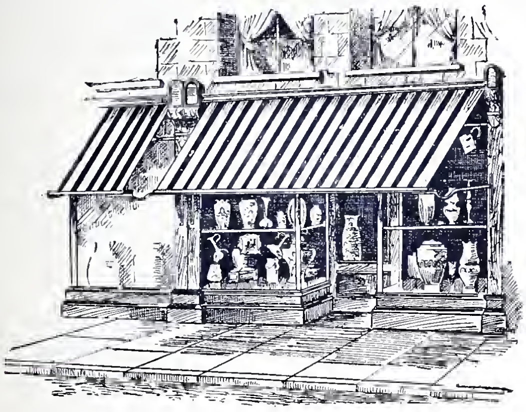
Messrs. Rumney & Co., Liverpool.—The partnership hitherto subsisting between Mr. J. B. Rumney and Mr. Walter Leonard Brothers, carrying on business as cabinet makers and upholsterers, at Liverpool, has been dissolved by mutual consent. Mr. J. B. Rumney has taken into partnership Mr. R. F. Scaddan, who has had control of the counting-house, and the business will be continued under the same style and title as before, at the same premises, 9-11, Bold Street.

Mr. NATHAN MOSS.

This gentleman, who has been for nearly thirty years connected with the firm of Messrs. Saul Moss & Sons, Curtain Road, has retired from that business, and has started on his own account at Nos. 91 and 95, Curtain Road, which premises will always be stocked with a large range of goods of the newest designs at the lowest prices. Mr. Moss is able by his many years' experience in the trade to guarantee to his friends both at home and abroad that all orders entrusted to him will be carried out in the best and most expeditious manner and under his personal supervision.

Messrs. WOOD & GREGORY.

When we called in at the works of Messrs. Wood & Gregory, cornice pole and blind makers, at 4, 4E, and 4F, Upper Baker Street, last week, we found things there in a most active state in the execution of orders for window blinds of all descriptions. The factories of this firm are admirably appointed, commodious and well-lighted, and are within two minutes' walk of Baker Street Station.



Outside and inside window blinds, shop blinds, and awnings constitute this firm's leading features, and the rapid strides with which that branch of their business has developed of late shows that it is conducted on thoroughly modern lines and guided by sterling principles. Venetian blinds, roller blinds, Brussels embroidered blinds, and festoon or pouffé blinds for inside, and Canaletta, Florentine, Spanish, Helioscene, Oriental, the "Eclipse," Venetians, and shutter-blinds for outside, are illustrated in their catalogue, for which furnishers should write; brass blind furniture, accessories and fittings for outside sun-blinds of all kinds, are also included in their list.

The latest machinery for the manufacture of self-acting spring rollers, tin barrel of all sizes, upholstery springs, wood cornice poles, bending brass poles, and other processes are included in the plant, manipulated by the most experienced workmen In fact, the premises and plant altogether are thoroughly well appointed. Repairs of all kinds are, of course, undertaken. Messrs. Wood & Gregory are direct importers, from America, of Hartshorn's Rollers, for which they offer most advantageous terms.

PIANOS AT Mr. F. MOGGRIDGE'S.

Mr. F. Moggridge, pianoforte manufacturer, of 5, Parmiter Street, Cambridge Heath, London, has, notwithstanding the slackness of trade generally, been compelled to keep his facilities of production going at full pressure since the commencement of the year in the execution of orders. Mr. Moggridge qualified himself for his present position in the works of Messrs. Brinsmead and other firms of repute, and commenced operations on his own account some ten years ago, at Stean Street, Haggerston. Growth of business soon necessitated the acquisition of additional premises, those on the Queen's Road Bridge being taken, and it was not long ere still further development became necessary. The commodious works at the above address were taken, and business has continued to increase in a manner most satisfactory to all concerned.

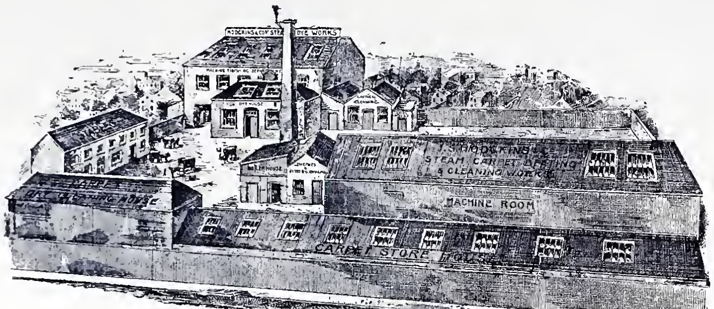
A good-class medium piano at a moderate price is what furnishers require, and what this manufacturer can supply, and buyers will do well to have his new illustrated price list handy. His work was successful in gaining the Music Trades Association's Award for upright pianos in 1891, which is strong testimony to its quality. A new patent duplex sounding board has been invented by Mr. Moggridge, whose advantages appeal to those who are conversant with the technicalities of pianoforte manufacture, and which should have the effect of increasing the sale of the instruments. The factory is within easy access to buyers visiting Curtain Road, being close to the second station on the G.E.R. from Bishopsgate; it can also be reached by tram from Shoreditch Church.

CARPET-BEATING, DYEING, AND CLEANING.

The model factory of Messrs. Hodgkins & Co., Fulham, has more than once been reviewed in our columns. For the information of those, however, who may not have noticed our previous articles we may recapitulate a few of the leading features of that firm's operations. The works, which are, doubtless, the most perfectly fitted and organised of their kind, cover more than an acre of ground, and close upon one hundred hands are employed in the seasons in the various processes of dyeing, cleaning, chemical cleaning, and carpet beating and cleaning, the latter by a process peculiar to this firm. The electric light is the illuminant employed in every part of the works, 2000-candle-power arc lamps being used in the larger workrooms, and as far as light, ventilation, and convenience generally are concerned, the whole of the arrangements leave nothing to be desired.

It is not long since a complete new block of buildings was erected for carrying on much more extensively the various processes of wholesale dyeing and cleaning, and the rooms have been fitted with the finest machinery procurable. The goods are sorted and marked before being sent to the various departments to be dealt with. Following the goods in their course, the dyehouse is next met with, which is a lofty one-storied building, fifty feet square, surrounded with dye vats and coppers, all fitted with steam. Among the machines is a large brass hydraulic washer, capable of cleaning two hundred pairs of white curtuins every fifteen minutes, and also a large steam punching machine, a clever contrivance for the treatment of heavy goods. By the side of this is an immense hydro-extractor, the basket being fifteen feet in circumference, requiring a six-horse-power engine to drive it, and travelling at the high speed of two miles a minute. This contrivance is capable of extracting the water entirely out of a dyed carpet containing sixty square yards, an operation which, we understand, is performed in the short space of three minutes. With all the dye vats at work it is surprising to find how clear and bright the atmosphere is, a consummation arrived at by means of a powerful fan working inside the ventilator of the roof.

Opening out of the dyehouse is the drying-room, fifty-four feet long by twenty-five feet wide, the temperature of which is seldom under 100 degrees. The heat for this room is generated by a system of steam pipes and fans suspended from the roof, which cause a circulating stream of hot air throughout the room. Next to the drying-room come the calendering and chintz-glazing rooms. The calender, an enormous machine, is worthy of special mention. It consists of three large bowls or cylinders of polished steel and compressed cotton, each bowl weighing over a ton. It is capable of calendering blinds and other materials as wide as seven feet, and is driven by a pair of direct action engines of sixteen-horse power. Mr. Moore, the principal of the business, informs us that he has erected this machine to meet the requirements of the London blind makers, who have hitherto experienced great difficulty in getting blinds of certain sizes properly calendered. The three chintz-glazing machines are in a room adjoining, and have been specially constructed for rolling cretonnes as well as glazing chintzes. Above this portion of the building are the rooms for finishing the dyed and cleaned goods, and here we found the machinery for finishing lace curtains at the rate of 600 pairs per day. Other machines of various sizes and kinds are fitted here. A separate and isolated building is devoted to spirit cleaning, and is complete in itself, fitted with separate engine, spirit machines, steam pumps, hydro and still.



Of carpet beating machinery Messrs. Hodgkins & Co. claim to possess the largest extant, and all the machines in that section have been specially made to their design. The largest carpets ever manufactured can be treated without difficulty, and all dust is thoroughly removed without any sort of damage being done to the material. In the beating-room one cannot but be struck with the remarkable freedom from dust in the air, notwithstanding that the large machines are always at work. The system of drawing off the dust by the aid of powerful air fans is perfect. The cleaning, combing (by patent machinery), and renovation of wool rugs is a special feature, and the most dilapidated objects were put through and came out like new. To give some idea of the capability of the machinery, it is stated that nearly 97,000 carpets were dealt with during one month not long ago. Adjoining the carpet-beating rooms are the storerooms, capable of storing 30,000 carpets at a time. The carpet-cleaning work is carried out in a separate building. The engine and electric dynamo rooms, adjoining the boiler-house, are so kept that it is a pleasure to visit them. The boilers are of fifty-horse-power capacity, and supply steam for the whole establishment, besides doing all the boiling necessary in the dye-house, and driving six independent engines in various parts of the works. The title "steam carpet beating," &c., is no misnomer, for steam is certainly put to its fullest use, and performs every operation in which its employment is possible

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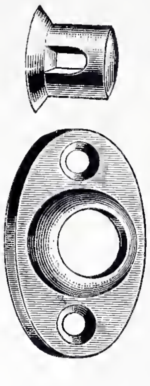
Messrs. J. A. Fay & Co.'s Latest Effort.—The famous builders of wood-working machinery, Messrs. J. A. Fay & Co., Cincinnati, Ohio, U.S.A., have just issued a catalogue of 350 pages, which is a masterpiece of typography. The volume has elegant embossed covers, and is complete in every particular—in fact, the largest and most comprehensive ever issued by a machinery house. The tools of this company are celebrated the world over for the highest efficiency attainable, and are always of the most advanced type. The new catalogue displays them to the best advantage, with complete descriptions, and contains besides information of such a character as to render it invaluable to all wood-workers.

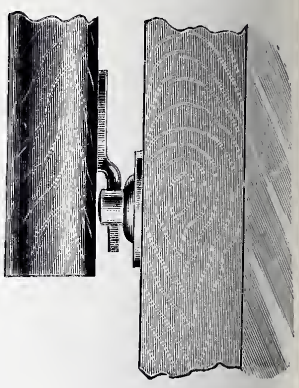
Novelties and New Inventions.

A NEW PATENT GLASS MOVEMENT.

MESSRS. Wootton Bros. & Radford, of Birmingham, are the inventors and manufacturers of the glass movement which we illustrate herewith. The requirements of a successful glass movement are that it shall hold the glass securely at any angle, and at at the same time permit of being rapidly adjusted to other positions as may be necessary. These requirements are fulfilled by the invention under review. It is simple, effective, one of the cheapest in the market, has no springs to get out of order, cannot work loose, and requires no cutting of the wood in fixing; as will be apparent, the glass tightens the action simply by its own weight. Bedroom suite manufacturers should make a point of practically testing the contrivance, for it is one of genuine value.



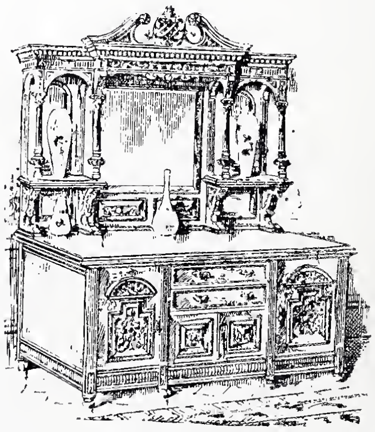
The 3 parts of movement, separate.
Drawn full size.



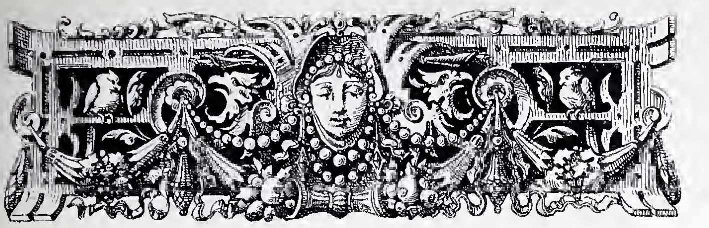
The movement fixed to Mirror.
Drawn half size.

A DEVELOPMENT IN SIDEBOARDS.

Messrs. B. & M. Sandground, of 41, Bethnal Green Road, London, E.C., are introducing a contrivance to their sideboards which is of an eminently utilitarian character, and which will, doubtless, lead to a considerable increase in that branch of their business. In the first place, secret flaps are arranged in the sides of the carcase, which may be pulled out at will to hold dishes, and thus obviate the necessity of a dinner wagon, which would be a great advantage in a room where space might be limited. The other feature of the patent takes the form of a secret drawer, for the better preservation of cutlery, plate, &c. We shall not, for obvious reasons, describe the situation or working of the drawer; suffice it to say that it is one of the most admirable ideas of its kind introduced of late years. Messrs. Sandground inform us that they are including these features in all the sideboards they are now making.

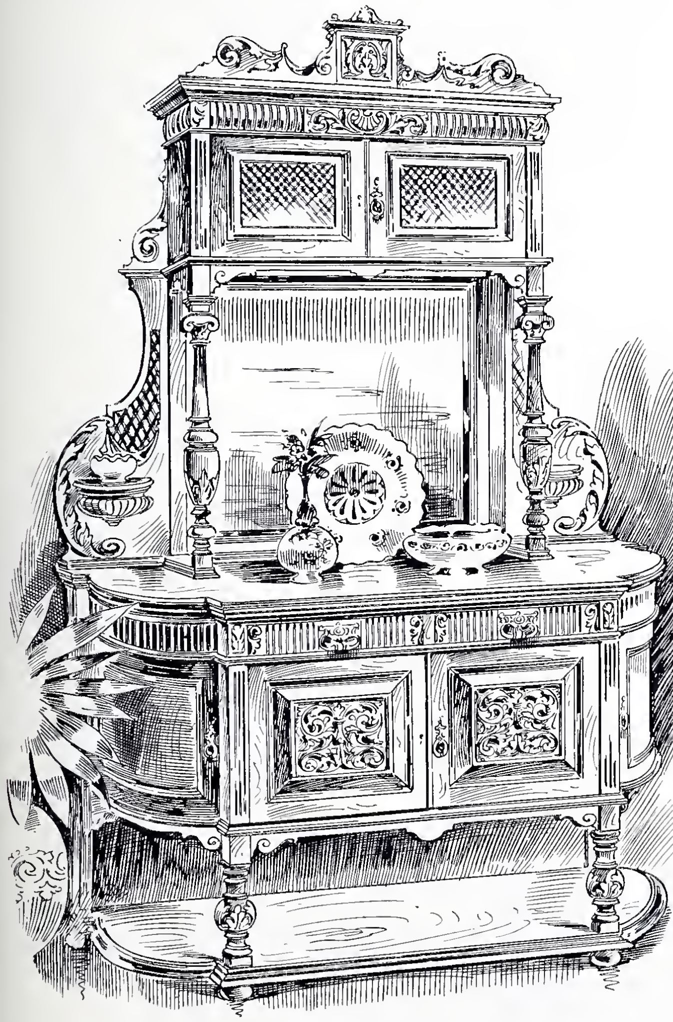


We shall take an opportunity, ere long, to review the hardwood bedroom suites, and other cabinet work, made by this firm.

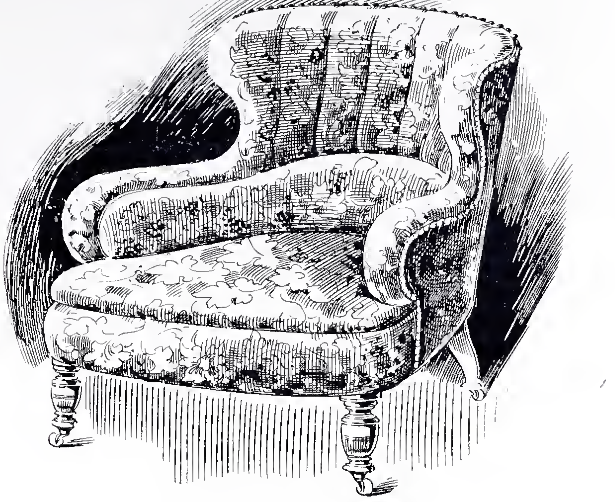


Exhibition Intelligence.

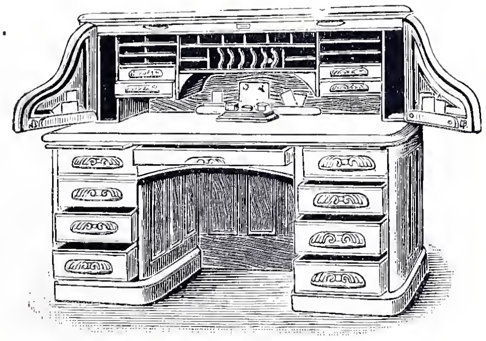
FURNITURE TRADES EXHIBITION.



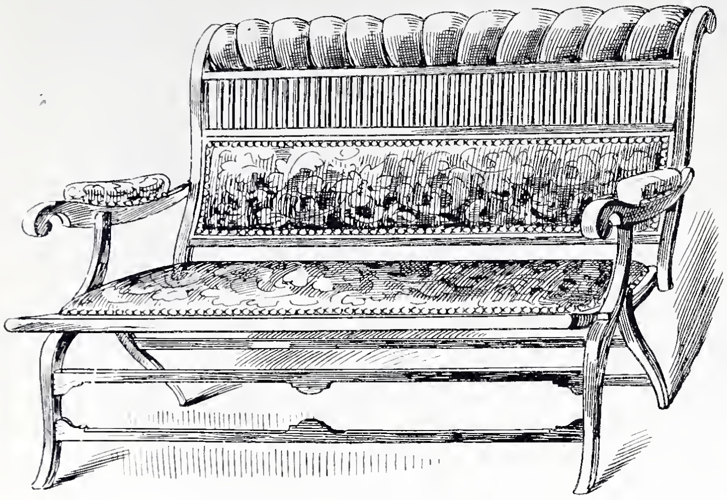
Sideboard, by Mr. H. L. Beujamin.



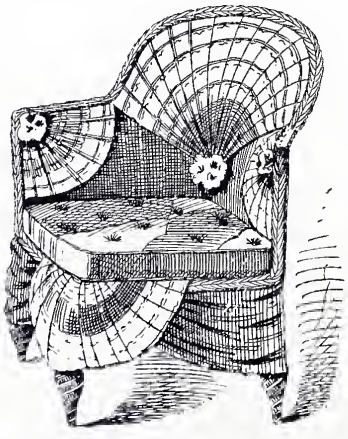
Chair, by Messrs. Baker & Lucas.



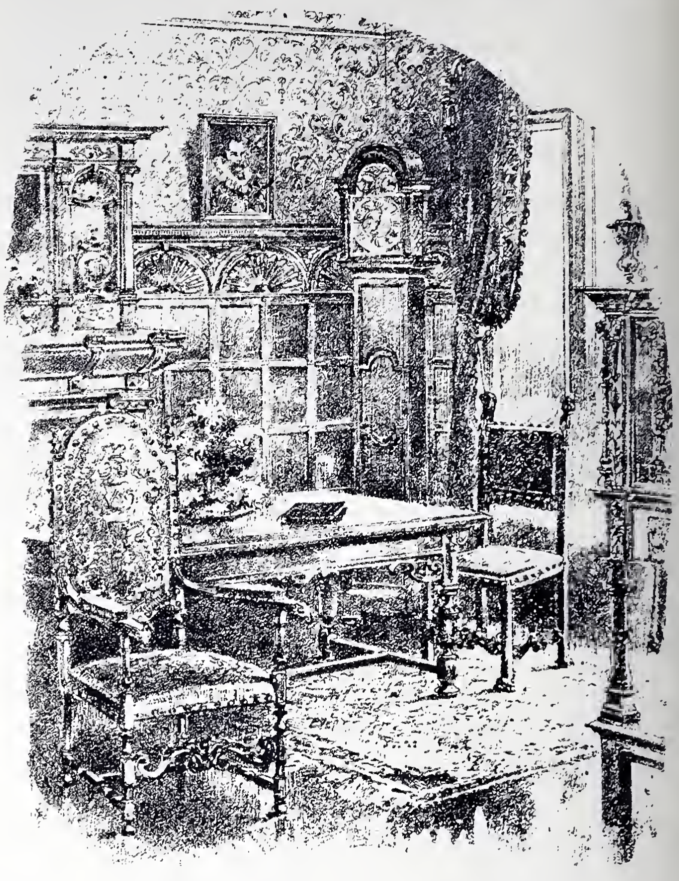
AGAIN the Agricultural Hall, Islington, has been the scene of a furniture exhibition, and the list of those who took part included a number of rising and enterprising firms. **Mr. H. L. Benjamin** had arranged a large and representative show of sideboards and other cabinet-work, which fully sustained the reputation he has gained in that branch of manufacture. Our illustration roughly indicates the lines of one of the "boards" shown, the upper cupboard doors of which had a sort of brass trellis introduced, and many of the others merited illustration did space permit. One in particular, a sort of combination article, including everything which could reasonably be associated therewith, attracted much attention. Chippendale, French, Jacobean, and other styles were in evidence, and prices were such as would suit all pockets. Louis XV. cabinets in "Chippendale Mahogany," specialities in carved oak sideboards, upholstered chairs, and other articles were also shown, it being stated that one and all were made on Mr. H. L. Benjamin's own premises. The representation of high-class upholstery was left in the hands of a few, among whose efforts that of **Messrs. Baker & Lucas**, 26, Tottenham Street, Tottenham Court Road, was well to the front. This firm described their stand as "Specimens of West-End Upholstery, including many new designs in saddlebags and other chairs, suitable for drawing-room, dining-room, and bedroom, in which elegance and comfort are combined," and that description was duly honoured. Among the stuffover goods, new and graceful patterns, eminently comfortable, and covered in the most decorative materials, constituted an important collection, and show-wood goods were also to be seen on equally successful lines. This firm make a speciality of fancy occasional chairs in plush and satin, as well as the heavier stuffover easies and carved chairs, to which reference has already been made. A sketch of a recent pattern accompanies these notes. The desks and chairs of the **Boston Chair Company**, 19, Great Eastern Street, E.C., occupied a stand whose importance was in keeping with the reputation of the goods shown. The exhibit consisted of library and office chairs, real American base spring rockers, and a special exhibit of the "Derby" desks, which have been awarded the Gold Medal and Highest Diplomas at Paris, 1889; Edinburgh, 1890; Jamaica, 1891; Birmingham, 1892; and Sheffield, 1892. This latter section included a No. 10 Massive Oak Rail-top "Derby" Desk, swing arms, 5ft. 6in.; solid, double-thickness, moulded panels throughout: No. 10 White Maple, No. 15, S. A. Solid Walnut Swing Arm "Derby" Roll-top, 5ft.; and others down to 4ft. The reputation of these desks is so firmly established that we need not here describe them. They are handsome, eminently convenient, and practically indestructible. The rest of the stand was occupied with revolving and reclining chairs, base rockers, and others, which have lately undergone considerable developments. One feature which should be specially noted is, that in these chairs this company is now putting patent spring seats, which are far more kindly than the ordinary pad seats. We congratulate Mr. B. Franklin Fuller on his exhibit. The name of **Messrs. J. Fallows & Co.**, Curtain Road, although the firm is a comparatively new one, is well-known to buyers, and their stand was among the most attractive and up-to-date in the Hall. While producing general cabinet work of an every-day character, this firm are devoting themselves largely to the origination of saleable novelties and special lines, and their success up to the present has proved the course to be a wise one. Messrs. Fallows showed folding suites, containing small chairs, lady's and gentleman's, and settee, upholstered in Genoa velvet, spring seats; also in tapestry, and with cane seats; a large selection of adjustable chairs, with patent springs; a charming little bedroom suite in dark mahogany, on Georgian lines; adjustable reading tables, occasional tables, American desks, a graceful and well-made drawing-room suite, card tables, and other things, Our sketch represents a folding settee, selected from a suite, one of many, specially designed to answer the requirements of shippers. These goods are of the greatest importance to those who cultivate an export trade, being far more decorative and of much better finish than such goods usually are.


Folding Settee, by Messrs Fallows & Co.

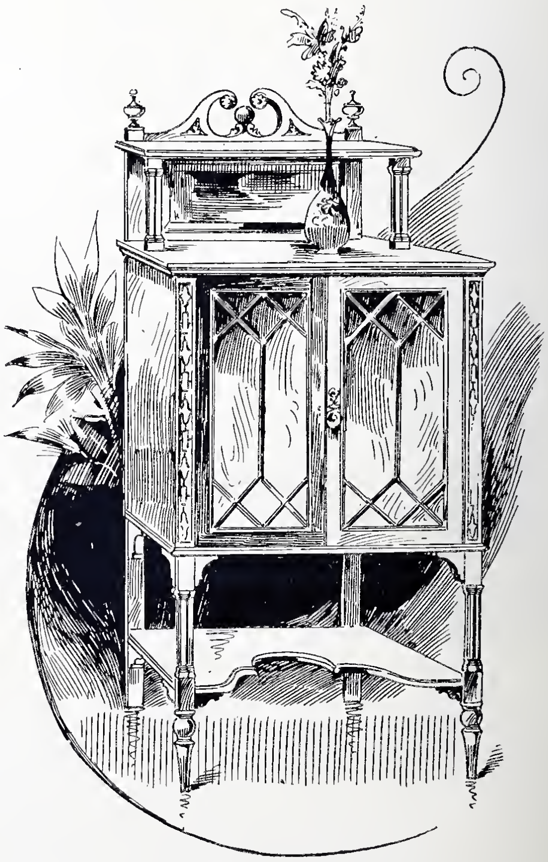
Mr. Chas. Fox, 225, 227, Harrow Road, N.W., held the field for feathers, feather bedding, spring and other mattresses, fibre, &c., and was evidently doing good business. The works, and business carried on, at the above address were reviewed at such length in our last issue, that we cannot do better than refer the reader thereto (p. 273, April No.) for particulars of this enterprising manufacturer's operations. An exhibit which elicited unqualified approval from all who saw it, both from a commercial as from an artistic standpoint, was that of **Messrs. Falet, Walker & Co.,** 20, Worship Street, E.C. This was divided into two sections, one of which consisted of artistic upholstered wicker furniture and fancy wicker goods, in plushes, brocatelles, tapestries, cretonnes, and other materials; and the other of garden umbrellas, tents, chairs, refreshment baskets, and similar articles. A patent combination cornice (pattern No. 10,192), consisting of dust-proof roller-blind, curtain rods, and ornamental cornice, suitable for any window, and convertible into an overdoor or overmantel, formed a striking feature. A review of this firm's goods also appeared in our April issue.


Chair, by Messrs. Falet, Walker & Co.

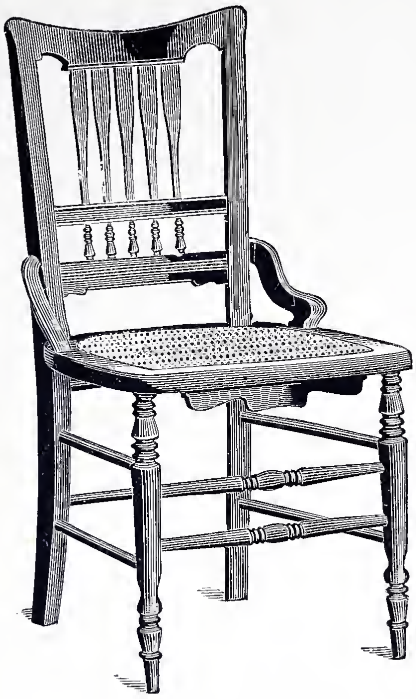
There is no doubt that one of the best-known stands in the Exhibition was Stand No. 29, occupied by the **Furnishers' and Decorators' Society,** Chiswell House, Chiswell Street, Finsbury, E.C. This society, under the joint direction of Messrs. J. W. Webb and H. E. Binstead, is doing excellent work, and steadily developing, as we prophesied that it would do, having won the confidence of the trade by carefully studying and working in its interests. The management of affairs at the Exhibition was ably undertaken by Mr. Webb, jun., who was evidently thoroughly in touch with one and all. High-class artistic furniture, carved screens, girandoles in gilt, mahogany, walnut, and enamel, and similar productions, are the speciality of **Messrs. S. Trier & Co.,** 30, Gray's Inn Road, W.C., and they had a select number of examples on view. Their goods are more fully reviewed on another page, as are also those of **Messrs. B. & M. Sandground,** of 41, Bethnal Green Road, E., who made a pretty show. A demonstration of the applicability of "Göehring" to furniture was made by **Messrs. J. M. Bennett & Sons,** Ardwick, Manchester, and Suffolk House, 5, Laurence Pountney Hill, E.C., in a bedroom suite, designed and executed by Messrs. E. Goodall & Co., Limited, Manchester, having "Göehring" mouldings.


Furniture, by Messrs. S. Trier & Co.

Other varieties were also included in the display, in oak, sequoia, canary, whitewood, pine, and pitch pine, showing picture mouldings dadoes, panelling, &c.


Music Cabinet, by Mr. Frank P. Levi.

Mr. Frank P. Levi, Crowndale Works, Bayham Street, Camden Town, N.W., some of whose recent productions have appeared in our columns (see p. 242, March issue), gave further evidence of his enterprise by bringing together a selection of cabinets, jardinières, centre, card, curio, fancy and occasional tables, overmantels, &c., in the production of which he is so skilled. The little music cabinet herewith is one of the simplest shown, but was characterised by that essential characteristic which is to be found in all this manufacturer's work, viz., thoroughness of execution. Buyers who want saleable fancy cabinet-work for the showroom should keep themselves informed as to Mr. F. P. Levi's latest. The exhibit of **Messrs. J. C. Plimpton & Co.**, 105 and 107, Queen Victoria Street, E.C., and 65, 67, Victoria Street, Liverpool, was as attractive as it was extensive, embracing, among many novelties, a large selection of rattan furniture, suitable for the drawing-room; office chairs and desks, the "Gem" child's chair, the "Douglas" chair, the "Gem" step-ladder, and many other important articles. This firm are the sole agents for Messrs. Heywood Bros. & Co.'s (New York) cane, reed, and rattan chairs, whose variety and excellence of design, high finish, and reliability make them such as any salesman can handle with confidence and pleasure. Many of the patterns are quite cut of the beaten track in such goods, and rather open the eyes of English buyers as to what is being done by American manufacturers in that direction. To those who did not see the Exhibition display to which these notes refer we recommend a visit to either of the above addresses, where a courteous reception and a show well worth inspecting will be found. Eastern Oriental productions, Japanese and other pottery, were in evidence at the stand of **Messrs. Wright & Hansford**, of Farringdon Road, who were formerly associated with Messrs. Mawe & Co. Our readers will, doubtless, have noted the reference to the bamboo wicker and cane art furniture turned out by **Messrs. E. Hutchings & Sons**, of Weymouth, in our last issue, and those who visited the Agricultural Hall during the time of the Exhibition last month were able to justify our remarks after inspecting the pretty display which that firm made there. Bamboo was represented by a choice table with fine lacquer panels, jardinières, wall brackets, and the like, and the wicker and cane chairs showed how Messrs. Hutchings are going ahead in that direction. Their prices are as satisfactory as their patterns, and their preliminary arrangements to opening up a London trade have met with the most gratifying results. As a **"Seaman" Carving Machine** was in operation, the capabilities of that clever contrivance could be tested by visitors interested therein and its advantages thoroughly gone into. It certainly justifies the claims made on its behalf by the promoters, and rather surprised some visitors who had had but a vague idea of what such machines were. It is claimed for the "Seaman" that, among other important advantages, all work lies on the table in front of the operator, who can thus always see what he is doing; that it is capable of taking a larger and deeper cut than other machines; and that the transmission of power being by means of a flexible shaft, takes the belt pull off the tool and yields the benefit of an undercut in any angle to 45 degrees without special adjustment. A woodworking exhibition of any kind would seem incomplete without the presence of the "Otto" gas engine, and, therefore, **Messrs. Crossley Bros., Ltd.**, Openshaw, Manchester, and 10, St. Bride Street, London, E.C., had a 12-horse-power nominal "Otto" gas engine, and a "D" high-speed engine, specially constructed for electric lighting, working away there. **Messrs. Wells Bros.**, Engineers, Sandiacre, near Nottingham, gave proof that the claims which they make for their "Premier" gas engines are borne out by practical demonstration, by having a "Premier" of six nominal horse power on view. An exhibit of furnishing novelties, tables, cabinets, overmantels, music cabinets, chairs, sideboards, Vernis Martin goods, a cosy corner, sideboard, &c., was made by **Messrs. Fredk. M. Benjamin & Co.**, who were showing, among other things, some panels in metal marquetry—French, we believe—which were novel and decorative. **Messrs. Price Bros. & Co.**, the well-known firm of Wellington, Somerset, were exhibiting samples of flocks, wool, &c., in the treatment of which they have gained so enviable a name. As antique arms and armour are frequently in demand nowadays among furnishers who have to carry out schemes of interior decoration on old lines, buyers should put themselves into communication with **Messrs. Schultz & Co.**, 20, Lawrence Lane, Cheapside, E.C., who had a stand devoted to that class of work. **Messrs. S. G. Vaughan & Co.**, 18, Great Eastern Street, exhibited a brown oak bedroom suite, walnut stuffover dining-room suite, 6-ft. walnut sideboard, 4-ft. 6-in. carved mahogany Louis XV. overmantel, cosy corner fitment, Louis XV. drawing-room suite, upholstered in silk; carved mahogany Louis XV. threefold screen, card table, Louis XV. jewel table, and other goods. A well-filled stand, thoroughly in accordance with modern demands, was that of **Messrs. William Bartlett & Son**, Sheraton Chair Works, High Wycombe, comprising inexpensive artistic drawing-room occasional chairs, reproductions of Chippendale and other eighteenth-century chairs, a facsimile of the Saxon chair in the Earl of Leycester's Hospital at Warwick, and other interesting and saleable articles. **Messrs. Cumming & Smith**, 84, 86, 88, Great Eastern Street, E.C., sustained their reputation for reliable cabinet work and upholstery of all descriptions by an admirable and well-arranged selection of their productions. The walnut and burr bedroom suites, dining-room suite, drawing-room cabinet, and other goods shown were worthy of all praise. **Mr. W. Hamilton**, 45 and 46, Ship Street, Brighton, had a stand for the display of invalid couches, easy chairs, and other comfort-affording appliances; decorative door panel decorations were shown by **Messrs. Raphael Tuck & Sons**, 72, 73, 74, Coleman Street, E.C.; a useful exhibit of every-day furniture, comprising sideboards, inlaid cabinets, bedroom suites, and upholstered goods, was made by **Mr. A. Rubery**, 24, Great Eastern Street, E.C.; while office and library furniture, combination washstands suitable for bachelors' chambers, novelties in bookcases and tambour fall writing tables, was put on show by **Mr. C. Alstrom**, 76, Great Eastern Street. **Messrs. G. H. Smith & Co., Ltd.**, Parrett Works, Martock, spinners and manufacturers of the original "Napier," "Lion," and "Crown" matting, exhibited those productions, as well as examples of "Glacé" blind cord, sash cord, &c. The specimens of parquet flooring, oak block flooring, chimney-piece, carved joinery, panels, and marble mosaic paving, bearing the name of **Turpin's Parquet Floor, Joinery, and Wood Carving Company, Ltd.**, were up to the standard sustained by that company, and elicited the most complimentary expressions of opinion. The pianoforte trade was represented by **Messrs. Avill & Smart**, 75 to 85, Tabernacle Street, Finsbury, E.C., **Messrs. J. M. Grob & Co.**, 18, Dufferin Street, Bunhill Row, E.C., and **Messrs. Shenston & Co.**, Grange Road, Leyton; while the **Mikado Bamboo Co.**, 13, Gooch Street, Birmingham, had arranged an imposing and successful array of their specialities. **"Pantasote"** Leather is a novelty now being introduced by **Mr. S. N. Corlett**, 11, Trinity Square, Tower Hill, E.C. It is made to represent crocodile, seal, and morocco in several styles, coloured in a great variety of useful and delicate shades, and is suitable for upholstering and many other purposes. Upholsterers should test its qualities. **Mr. W. Gifford's** display of cabinets, overmantels, and other furniture, was of a practical nature; and upholstered goods, drawing-room cabinets, dining-room furniture, and bedroom furniture, well made and at a low figure, were tastefully shown by **Messrs. W. H. Vaughan & Co.**, 332, 334, Old Street, E.C. The stand of **Mr. H. E. Kershaw**, 129, Curtain Road, E.C., whose name is known to our readers, was devoted to French polish, spirit varnishes, gums, glues, chemicals, brushes, polish reviver, glass paper, and drysaltery sundries of an excellent character; while adjoining, **Mr. B. Lucraft** gave evidence of his capabilities in the manufacture of good class cabinet work and upholstery of all descriptions. The carpets exhibited by **Messrs. Potts & Ward**, 69, Great Eastern Street, E.C., were all of British manufacture, and included Wiltons, Brussels, tapestries, and Kidderminsters, in piece goods and bordered squares. The "Esher" linoleum, floor cloths, mattings, and the patent reversible ingrain or "Bagdad" carpet were also on the stand. Bamboo goods were



Chair, by Messrs. Plimpton & Co.

exhibited by **Mr. J. B. Kohn**, 170, Pentonville Road, N. Among other exhibitors were **Messrs. J. Kaye & Sons, Ltd., Messrs. Faudel Phillips & Son, Messrs. Bastendorff & Co., Mr. Robert Adams, Messrs. Henry Payne & Co.**, whose admirable spring seat will be reviewed in another issue; the **Chemical Cleaning Co., Messrs. Dick Radcliffe & Co.**, the **Pneumatic Wood Carving Machine Co., Messrs. Fisher & Sharpe**, bamboo work; **Messrs. J. Cox & Son. Mr. A. I. Singleton**, "Venetta" window blinds; **Tangyes Ltd.**, engineers; **Messrs. Hall & Parry**, wood-working machinery; **Messrs. Bilbie, Hobson & Co.**, the "Stockport" gas engine; **Mr. S. Butler**, wood-working machinery; **Mr. C. Davis**, blinds and blind furniture; **Mr. A. Cousins**, wood-working machinery; **Mr. John Hall**, window blinds; **Messrs. Clarke & Braun**, bamboo furniture; **Mr. E. Levasseur**, French furniture; the **Bissell Carpet Sweeping Co.**; and the **Corticine Floor Covering Co.**

THE COLUMBIAN EXHIBITION.

Messrs. HOSKINS & SEWELL.

As announced in our Hardware Trade Jottings, Messrs. Hoskins and Sewell, the well-known bedstead manufacturers and general brass-founders, of Bordesley, Birmingham, have prepared an exhibit for the great "World's Fair," which will in every way sustain the first-class reputation they have gained in branches of hardware industry which they cultivate. The exhibit consists of some six-and-twenty bedsteads, covering a large field of design, and embracing patterns suited for all classes of trade, from the cheapest to the most elaborate. One of the principal features of the collection is a four-post canopy bedstead, measuring 7ft. by 6ft., and about 17ft. high, which should appeal to the love of splendour which is so often found to be a characteristic of wealthy Americans. The structure is, it goes without saying, a handsome one, designed in the style of the Italian Renaissance, and in the foot is a clever copy of the famous statue of Liberty, surmounted by the American Eagle. The four pillars of the bedstead terminate in flames, symbolically representative of the great fire from which Chicago rose, like the Phœnix, full of new life. A large dome, decorated with the Stars and Stripes, crowns the whole, and this, again, is surmounted by a life-sized American Eagle, executed in a most workmanlike and artistic manner. The article which, perhaps, ranks next is an Italian bedstead, most handsomely designed in the Louis XVI. style, to accord with taste for French furnishing which still obtains. The remaining exhibits are equal in merit, both as regards style and finish, and one and all have been designed by Messrs. Hoskins and Sewell's own artist. The firm are by no means new or unknown in America, and their present effort cannot but considerably enlarge their connection. Their trade with the States, South America, and Australia is already very large. As our readers are aware, they do largely in cornice poles, and other brassfoundry, as well as in bedsteads.

Messrs. PEYTON & PEYTON.

Some time ago it was our pleasure to comment upon the exhibit which Messrs. Peyton & Peyton were then sending to the Kimberley Exhibition, and we now have an opportunity of reviewing more exhibition work of theirs, viz., that which they have carried out to represent them at the great concourse of nations which is to take place at Chicago this year. We need not again expatiate upon the quality of the work which emanates from the foundries of Messrs. Peyton & Peyton, nor upon the position which that firm holds in the trade, for they are both well known. Progress and perfection seem to be two of their guiding principles, and the industry to which they belong owes not a little to their enterprise in years past. Their exhibit consists, mainly, of more than a dozen handsome brass bedsteads in various styles, prominent among which are some attempts which illustrate this firm's go-ahead and up-to-date propensities. These are adaptations of the Louis Quatorze style to bedstead production. The curved pillars of taper tube, and the graceful and flowing lines of the square tube, of which the rails are principally composed, produce an effect which is at the same time harmonious and striking. Other novelties include the employment of pretty panels in pierced brass, with a backing of coloured enamels, the effect of which is most novel. Messrs. Peyton & Peyton have profited by their experience at more than a score of these international shows by not sending goods which are unlikely to find a market. To one of the handsomest bedsteads the Stars and Stripes are fittingly introduced, in conjunction with other emblematical devices, tastefully executed in coloured enamels. The exhibit is altogether one of which those who are responsible for it may well be proud.

Messrs. WINFIELDS, Limited.

A selection of high-class productions in stained glass, artistically designed, brass bedsteads, and examples of ecclesiastical art metal-work, is to represent Messrs. Winfields, Limited, at Chicago, under the charge of Messrs. Marshall Field & Co., of that city. The above well-known company are famed in the States for their high-class goods; indeed, it would be difficult to find a country of importance where they are not. One of the great windows of the Exhibition building has been reserved for them to decorate, which will be accomplished by means of a huge screen divided into sections or lights, showing civil, domestic, and ecclesiastical work. In the centre will be a conception of the play scene from "Hamlet," a fine piece of work, and below the designs shown will include Tennysonian subjects; the "Tower of Camelot" and Arthurian legends; above scriptural subjects will be shown, the incidents being: "Christ and the Centurion," "Faith and Hope," "The Wise and the Foolish Virgins," and "The Heavenly Bridegroom." Shakesperean subjects and the "Four Seasons" complete the ensemble. The work, which is entirely that of the company's own artist, has taken several years in its execution, and constitutes the most magnificent display of stained glass Messrs. Winfields have ever produced. Its mere value is estimated to be over £600. Brass bedsteads and cots from the Cambridge Street Works are on view, illustrating the Persian, French, and other styles. One bedstead is a novelty, inasmuch as by manipulating the head-rail it can be converted into a Persian or French at will. This is, we believe, the first of the kind ever brought out. The French bedstead, which has the customary square head-rail, is converted to the Persian style by the introduction of lofty arms and swinging side arms, to which Oriental curtains may be attached; the head-rail being draped to accord therewith. The advantage of this is that it can be draped for winter, to exclude draughts and ensure warmth and comfort, and altered, as explained, when sultry weather sets in. The appearance of the bed when properly draped is very fine, enhanced as it is by the elaborate decorative workmanship of the foot-rail, which has carved pillars and rails. The case which contains the exhibit is very handsome, consisting of nine massive pillars of polished brass, with ornamental spandrils, surmounted by the Birmingham coat-of-arms, with its motto of "Forward," and the arms of the Winfield family. The stand has seven arches, which are tastefully draped.

A Special Request.—An invitation is hereby tendered to the friends and patrons of Messrs. J. A. Fay & Co. and the Egan Co. of Cincinnati, Ohio, to visit their exhibits in the Machinery Hall, World's Fair, Chicago, Ill. They will find displays of wood-working machinery of decided interest and value, for these concerns propose to show mechanisms of the highest character and of the most advanced type to produce woodwors in the largest quantity with the greatest advantage, convenience, and economy. Many novelties can be seen in operation.

Recent Orders received by Messrs. J. Sagar & Co., Canal Works, Halifax, and now in progress, include two 36-inch and one 30-inch horizontal saw frames, complete plant of machinery for the manufacture of coffins, comprising four-cutter planing and moulding machine, heavy 30-inch panel planing machine, band sawing, power mortising, tenoning and cross-cut machines, saw benches, grinding machines, shafting, pulleys, &c., for a London firm.

Valuable China.—In the corridor of Windsor Castle there is a buhl cabinet containing three unique Rose du Barri vases, which were valued not long ago at £20,000, while near at hand is another cabinet, containing three vases, respectively of Sèvres, Worcester, and Crown Derby, which are valued at £3000.

═ Our Letter Box. ═

[To the Editor of "The Cabinet Maker & Art Furnisher."]

Wellington, Somerset.
April 12th, 1893.

Dear Sir,—In reply to a letter in your April number, signed "Bacillus," in which your correspondent so strongly complains of two suites of furniture literally swarming with "animalculæ," generated from the material with which they were filled, we should like to point out that if the firm who upholstered these had only used our wools or hair, they would have had no cause to make such a serious complaint.

We guarantee all our production to be not only thoroughly washed, but chemically prepared by a process which effectually prevents mildew and moth, and which preserves our makes perfectly pure and sweet.

We hope your correspondent may notice this letter.

Yours, &c.,

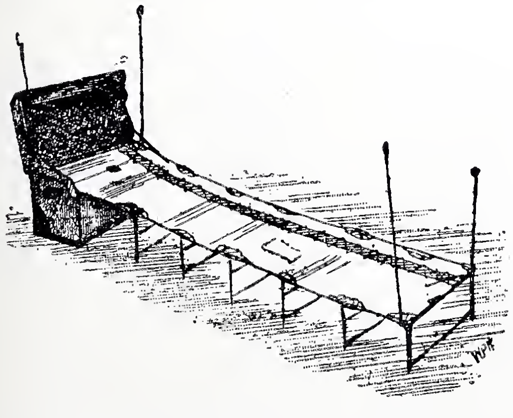
PRICE BROTHERS & CO.

[To the Editor of "The Cabinet Maker & Art Furnisher."]

25, Lord Street,
Liverpool.
24th April, 1893.

Sir,—We have in our custody an article that may interest some readers of your journal, especially those who are on the look-out for a novelty as an advertising medium.

It is Lord Byron's camp bedstead, on which he slept during the Greek war of Independence and at the time of his death at Missolonghi—it is termed "the great historical curiosity," and is from the collection of the late Joseph Mayer, Esq., F.S.A., of Spore, who contributed most extensively to the permanent collection of the Museum in this city.



If any of your readers feel disposed to inspect this novelty in early furniture, we shall have pleasure in showing it.

Yours, &c.,

G. CAUNT & MERCER.

[To the Editor of "The Cabinet Maker & Art Furnisher."]

Gibbet Hill,
Halifax.
April 26th, 1893.

Dear Sir,—In looking through your April issue, I came across the letter of "Bacillus" upon a subject upon which I will venture to express an opinion. It reminded me of a case of inquiry in which I was called upon as an expert some years ago. It was a mahogany Tudor bedstead, the foot end of which was continually covered with something like white dust. Upon closer examination this dust was found to be alive, and also had permeated into the mattresses and bedding; and however often the bedstead was dusted or washed, it would be covered again in course of half-an-hour or so.

We sought for the cause in the mattress, and also in the wood, but ultimately found it in the "filler" used in filling the grain of the wood previous to polishing. The filler that had been used was a substance known as Russian fat or tallow, as small portions were to be found in the corners and crevices of the mouldings; so we called to our aid a powerful microscope, and found these places to be masses of living matter, honeycombed throughout like a sponge. These animals (shall I call them), which appeared to the naked eye as dust, when under the microscope were creatures not unlike diminutive pigs with four legs, except that they had a pair of horns protruding from the head, with a small ball at the termination of each, evidently used as antennæ.

As to the name or species of the creatures I cannot give any information at present, but am inclined to think Russian tallow was the cause; and the superfluous amount left in the corners either gave birth to them or was a suitable food for them to live upon, thereby giving every encouragement for their growth and multiplication.

If "Bacillus" could submit his case to a microscopist he would probably get some information which it would be well to publish in your columns for future guidance (if the Editor will allow), as the want of reliable information on the "furnishers' little pests" is felt by dealers and customers alike, and would be welcomed from any source.

Yours, &c.,

SIMEON BARKER.

Messrs. Benham & Froud, Chandos Works, Chandos Street, Strand, W.C., have enlarged and altered their showrooms with the special object of enabling the trade to send customers to select goods from their large and remarkably varied stock. As many furnishers are unable to keep a large selection of metal-work in their showrooms, this arrangement will prove a great convenience, and one which will, no doubt, be properly appreciated.

A Merited Honour.—Mr. Alexander Ritchie, Kelvin House, South Lambeth Road, S W., and of Steven Bros. & Co., ironfounders, Upper Thames Street, has been appointed by the Lord Chancellor, on the recommendation of the Lord Lieutenant—the Duke of Westminster—a Justice of the Peace for the County of London. Mr. Ritchie is a keen politician, but gives much of his time and energy to public work of a non-political character. As a good Scotsman he takes a great interest in everything that concerns his countrymen in the metropolis. He is a director of the Royal Scottish Corporation, treasurer of the Royal Caledonian Asylum, and President-elect of the Caledonian Society of London. Among other things that claim his attention is the City Corporation, of which he is a member, the City of London Schools, and the Iron, Hardware, and Metal Trades Pension Society. We offer our heartiest congratulations to Mr. Ritchie

TRADE·REPORTS·AND·PATENTS·

THE following list has been compiled expressly for THE CABINET MAKER AND ART FURNISHER, by Messrs. G. F. REDFERN & Co., Patent Agents, 4, South Street, Finsbury, London, E.C., and at Paris and Brussels.

APPLICATIONS FOR LETTERS PATENT.

Bedsteads, 6348, J. Robertshaw, for "Improvements in bedsteads and children's cots." Dated March 25th 1893.

Bedsteads, 7127, S. Hart, of Salisbury Road, Manor Park, Essex, for "An improved bedstead for invalids." Dated April 7th, 1893.

Bedsteads, 7253, H. G. Regnart, for "Improvements in bedsteads." Dated April 8th, 1893.

Billiard Tables, 6582, A. E. Scott and J. W. Wright, for "An improvement in billiard tables." Dated March 28th, 1893.

Chairs, 5915, J. Reid, for "Improvements in and relating to infants' chairs." Dated March 20th, 1893.

Chairs, 6066, C. E. Hartelius and A. A. Anderson, for "Improvements in rocking chairs." Dated March 21st, 1893.

Chairs, 7357, A. Plant and H. Alexander, for "Improvements in and relating to infants' chairs." Dated April 11th, 1893.

Cots, 7114, M. Ailion, for "Improvements in children's cots or cribs." Dated April 6th, 1893.

Couches, 7086, F. Parker, for "Improvements in or relating to box ottoman couches and the like, and their fittings." Dated April 6th, 1893.

Couches, S. Dean, of Moor Bottom, Cleckheaton for "An improved folding and upholstered spring bed or couch." Dated April 7th, 1893.

Curtain rods, 6569, A. De P. Chance and W. Smart, for "Improvements in portière or door curtain rods." Dated April 28th, 1893.

Fancy nails, 6803, C. W. Buckle and C. Hindle, for "An improved fancy nail, chiefly designed for use in upholstery work." Dated April 1st, 1893.

Mantel boards, 7088, W. A. Smith, for "Improvements in or connected with mantel boards." April 6th, 1893.

Mattresses, 5678, J. Moss and J. B. Wigglesworth, for "Improvements in the construction of spring mattresses and apparatus employed for their adjustment." Dated March 16th, 1893.

Mattresses, 6313, R. Sumner, for "Improvements in the manufacture of spring mattresses." Dated March 24th, 1893.

Mattresses, 6523. J. S. Gower, of Hook, near Winchfield, Hants, for "An improved spring mattress." Dated March 25th, 1893.

Parquetry, 7047, J. Freyberg, for "Improvements in and relating to the manufacture of parquetry." Dated April 5th, 1893.

Seats, 5998, T. Byron, of 126, Salop Street, Wolverhampton, for "Improvements in seats, stools, and other articles of furniture." Dated April 21st, 1893.

Seats, 7329, O Rathke, for "An adjustable seat." Dated April 10th, 1893.

Settee, 7284, J. M. Moody, of Cane Hill Asylum, Purley, Surrey, for "A convertible sleeping berth settee." Dated April 10th, 1893.

Tables, 6075, W. F. Needham, for "A new or improved combination table and musical box." Dated March 22nd, 1892.

Tables, 6134, M. Hinchcliffe, for "An improved toilet table." Dated March 22nd, 1893.

Tables, 6144, R. Hanaford, for "Improved means for removably securing table leaves in place." Dated March 22nd, 1893.

Umbrella stand, 5815, L. Simpson and H. E. White, for "A receptacle for umbrellas, walking sticks, and such articles." Dated March 18th, 1893

Upholstery, 5787, H. Howse, for "Improvements in or applicable to upholstery and the like, and to the fitting of loose cushions upon chair seats." Dated March 17th, 1893.

Wardrobes, 6483, E. Edwards, a communication from P. W. A. Rey, of Germany, for "Improvements in clothes rails for wardrobes." Dated March 27th, 1893.

Wine cabinet, 6214, J. McHardy and A. T. Tyer, of Zoffany House, Chiswick, for "An improved wine or liqueur cabinet." Dated March 23rd, 1893.

Wood polish, 6708, F. Sator, of 7, Duke Street, Portland Place, London, for "Improved process and composition for polishing wood." Dated March 30th, 1893.

Writing desk, 6069, A. J. Templar, for "A new or improved dressing table and writing desk." Dated March 21st, 1893.

Writing desk, 6518, C. Richardson and A. Roberts, for "A portable combined writing and reading desk, table stand, easel, and the like." Dated March 21st, 1893.

Writing tablet, 5536, H. Reinhold for "Improvements in the manufacture of writing tablets." Dated March 14th, 1893.

SPECIFICATIONS PUBLISHED DURING THE MONTH,

(Price 8d. each.)

1892.

4455. Boyd. Folding table.
6657. Walker. Curtain rods.
7675. Marks. Suspending bed valances.
7686. Mansell & Baker. Door curtain rods
8084. Pullein. Convertible furniture.
8522. Raymond. Folding bed bottoms.
9062. Curtis. Folding table.
9431. Lawton. Ornaments and knobs for bedsteads.
11,492. Wale. Wire fabrics for mattresses, bedstead-bottoms, &c.
16,498. Wroe. Spring mattresses.
16,713. Brook. Washstand.
20,018. Adams. Folding tables.
23,098. Bradley. Shelf bracket.

1893.

1734. Sichelschmidt. Parquet flooring.
2126. Richards. Partitioning drawers, &c.
2245. Czapski. Tilting chairs.
2519. Sandground. Sideboards.
2712. North Western Wire Mattress Company. Folding chairs.
2713. North Western Wire Mattress Company. Folding chairs.
2806. Otto, F. & C. Curtain rods, &c.
3239. Wilson and others. Metallic bedsteads, &c.

G. F. REDFERN & Co.,
4, SOUTH STREET, FINSBURY, LONDON.
TELEPHONE NO. 169.
Registered Telegraphic Address—"INVENTION, LONDON."

Provisional Protection for nine months, under the new act, £3 3s., To complete the patent for four years, £7 7s. French Patent, including first year's tax, £8; Belgian Patent, £4; Imperial German Patent, £10 10s. United States Patent, including all expenses for the whole term, £17 10s. Circular of information as to the mode of proceeding in applying for Letters Patent, cost of European Patents generally, and also of Colonial Patents forwarded upon application. Trade Marks and Designs registered in England and Abroad.

Railway and Canal Rates and Charges.—A largely attended and influential meeting of Traders, Agriculturists, representatives of County Councils, Corporations, Local Authorities, and Chambers of Commerce and Agriculture, from all parts of the kingdom, was held at the Westminster Palace Hotel. Sir James Whitehead, Bart., M.P., President of the Association, occupied the chair, and among those present were the Hon. A. Brand, M.P., Mr. Knatchbull-Hugessen, M.P., Mr. Cyril Dodd, M.P., Mr. Tomlinson, M.P., Mr. H. Hoare, M.P., Mr. Baldwin, M.P., Mr. Field, M.P., Mr. Crosfield, M.P., Mr. Musgrave (London Chamber of Commerce), Mr. Griffiths (Liverpool Corn Trade Association), Mr. Harris (Nottingham Corporation), Mr. Alderman Wherry (Kesteven County Council), Mr. Hunt (Leeds Chamber of Commerce), Mr. Reid (National Federation of Meat Traders), Mr. Berry (Kentish Fruit Growers), Mr. Temperley (Newcastle Farmers' Club), Mr. Atkinson Clark (Northumberland County Council), Mr. Fawcus, Mr. Temple, and Mr. Urwin (Tyne Commissioners), Mr. Buss (Tunbridge Wells Farmers' Club), Mr. Capper (South Wales Freighters' Association), Mr. Barham (British Dairy Farmers' Association), Mr. Willson (Birmingham and District Freighters' Association, and Birmingham Millers' Association), Mr. Kettlewell (West Riding Bankers, Merchants, and Traders' Association), and many other representatives of public bodies and large firms. The following resolution was passed unanimously:—"This meeting of Agriculturists and Traders from all parts of the kingdom is of opinion that the Mansion House Association should continue its resistance to the increase of Railway Rates, and that the President of the Board of Trade should be pressed to limit his reference to the Select Committee to the constitution and jurisdiction of the proposed new tribunal for the settlement of differences, in accordance with the strongly expressed opinion of agriculturists at numerous meetings throughout the country."

[For Commercial Intelligence, see Advertisement Pages].

Printed and Published by J. WILLIAMS BENN & BROTHERS at the Offices of "THE CABINET MAKER & ART FURNISHER," 15a, Finsbury Square, E.C.—May, 1893
BIRMINGHAM OFFICES—8, Triangle Chambers, Crooked Lane, Martineau Street.

5 JOURNALS IN ONE.

EST. THE 1880.

CABINET MAKER

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OFFICES. 15A FINSBURY SQ. LONDON. E.C.

EDITED BY J. WILLIAMS BENN, M.P., L.C.C.

No. 156.] | Publishing Offices, | JUNE, 1893 | 15a, Finsbury Square E.C. | [Vol. XIII

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Pen and Ink Notes By the Editor.

THE ANTIQUE SIDE OF THE SHOREDITCH EXHIBITION.

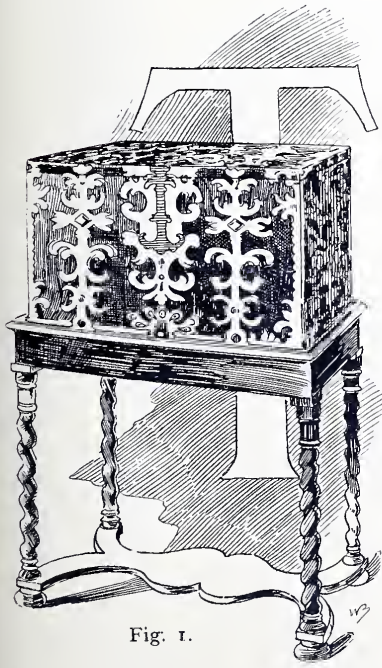

Fig. 1.

THE Art Furniture Exhibition at the Shoreditch Town Hall was the event of last month in the Finsbury district, and it may fairly claim to rank in our local history as the most successful of all such municipal efforts. Dr. Mansfield Robinson, the cultured vestry clerk, was well backed up by the enterprising body which he serves, and also by the neighbouring furniture houses; and the result must have been highly gratifying to all concerned. As the modern section of the display is dealt with by another pen in subsequent pages, I may do myself the pleasure of discussing in this month's Notes a few of the exhibits which were to be found in the unusually interesting loan collection. The district is under a deep obligation to Mr. G. J. S. Lock (of the firm of Messrs. Collinson & Lock) for undertaking the superintendence of this very instructive annexe to the Exhibition. His supervision was, of course, a guarantee that the articles displayed were what they pretended to be; and it may fairly be said that since the notable display of old furniture at the Bethnal Green Museum, more than a decade since, there has not been given, during the past half-century, at the East-end of London, such an object-lesson in the study of old furniture.

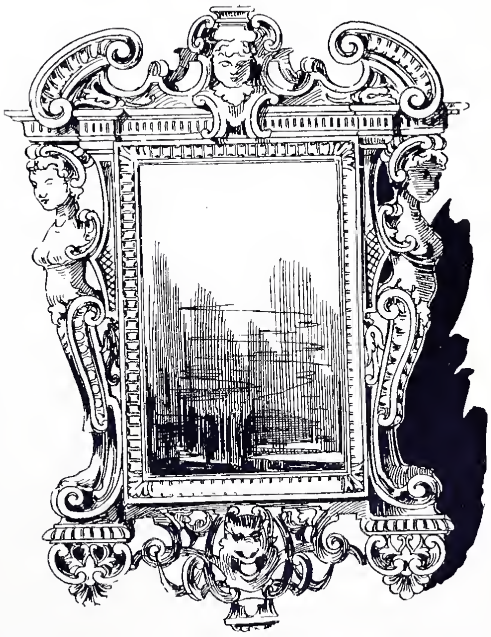

Fig. 2.—Carved Frame (Italian), 16th Century.

* * *

The exhibits were so numerous and decorative that it would require a considerable volume wherein to give an illustrated account of each of them. I must, perforce, reluctantly rest content with just seizing upon a few significant items, and trying to show how they tell the story of our craft, so far as the Renaissance is concerned, for the past three or four centuries. A fine array of examples lent from the wealthy South Kensington Museum rendered signal service in making clear the basis of that Italian revival out of which the more northern countries have evolved such a bewildering variety of forms and styles. Shoreditch eyes feasted on rare cabinets by Jacopo di Canova, or doors by Antonio, Master of Gubbio. Coming to our own times, magnificent carving by Luigi Frullini, of Florence—(oh ! the *chic* of the cutting !)—together with a hundred older things and panels, all served to open the mind of the student as to the real significance of the re-birth of Classic art in the Sunny South. The authorities at Kensington may indeed be congratulated in having at their disposal so choice a collection of coffers, chairs, candelabra, and carvings, for the education of any district which yearns for art education ; and it is to be hoped that, in the future, such treasures may more frequently find their way east of Temple Bar.

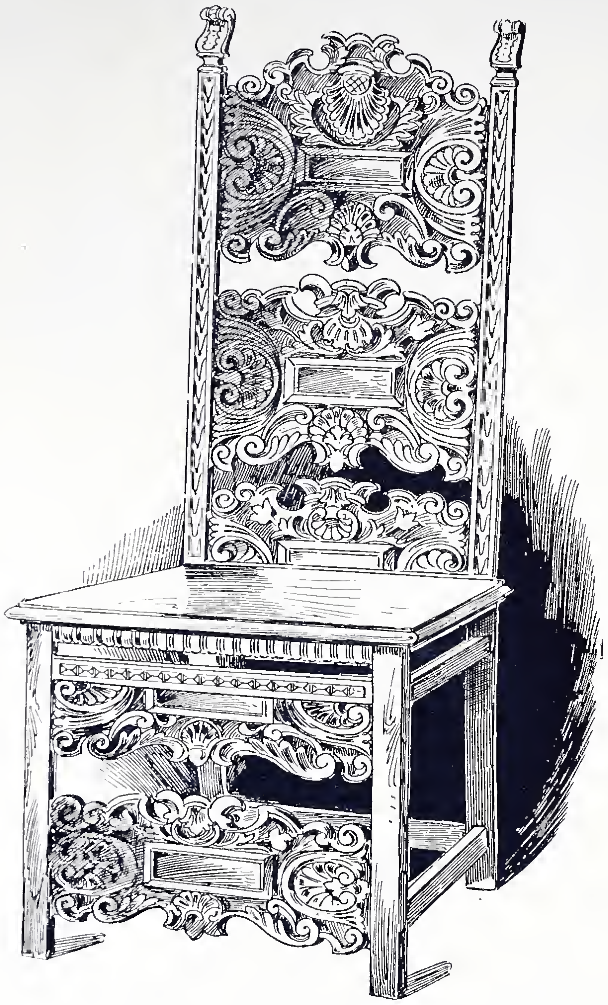

Fig. 3.—Renaissance Chair, lent by Sir James Linton.

* * *

As plenty of these exhibits are to be seen at any time in our National Museum, I have mostly confined these sketches to objects which have been lent for "this occasion only." Among the carvings which came from South Kensington were several very vigorous frames, of which Fig. 2 is a good sample. Dating back as far as the sixteenth century, it conveys, in a small compass, a capital notion of the forcefulness of the wood carving of that period in Italy. Little did Brunelleschi and Donatello imagine, when they were routing among the débris of old Rome, that they were finding material for such a style as this. What was the position when they thus started curio-hunting ? The symbolism of old Egypt, the æsthetic marvels of Classic Greece, the sensuous developments of ancient Rome, the wondrous geometric style of the Alhambra, had all receded into the past, and the great ecclesiastical style which had been evolved out of Christianity held the art world. Gothic, as we call it, was supreme. Thanks to these pioneers, there came a revolt against priestly limits, and ornament stepped from the monastery to the mansion. This wondrous re-birth of art, founded on the Classic, was rapidly dressed-up with the home-grown ideas of many copying nations ; and while each variety has its own characteristics, the whole family of these resuscitated Pagan forms will ever be known as "The Renaissance."

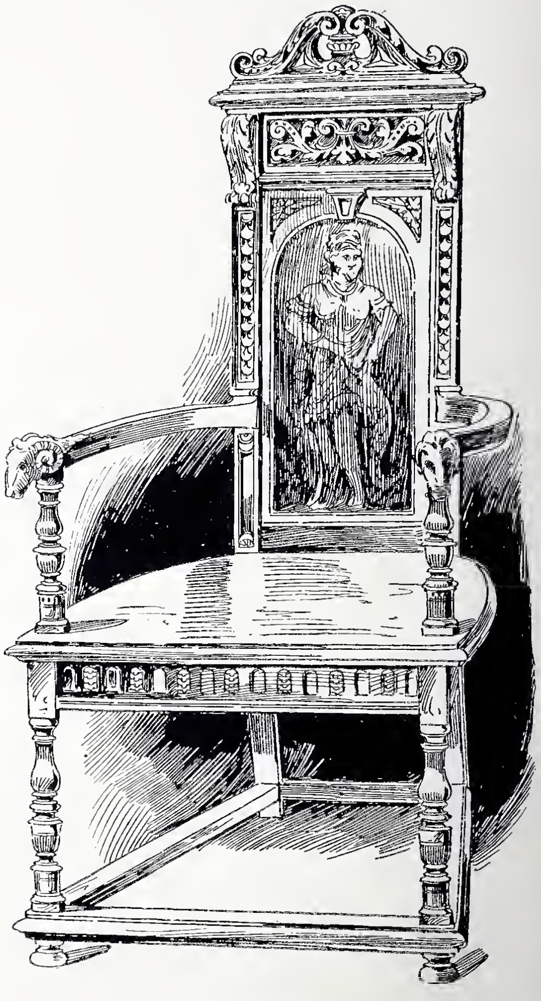

Fig. 4.—Italian Renaissance Chair.

* * *

The antique side of this exhibition readily revived such recollections as the foregoing. As in this frame (Fig. 2), the unfettered combination of chimerical figures with all sorts of natural and unnatural forms—also particularly noticeable on the coffers and some cabinets which were there grouped—indicates the delight with which the designers of those times threw off the ecclesiastical restraint which had enthralled them during the Dark Ages. The feeling clearly discernible in these studies reminds one of the excesses of the Restoration after a severe course of " Cromwell.

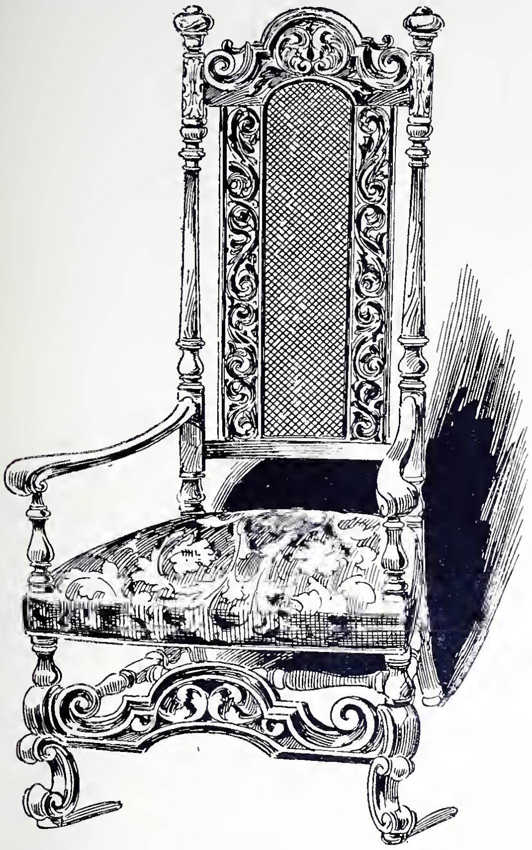

Fig. 5.—Old English Chair, 17th Century, lent by Mr. Thos. W. Cutler, F.R.I.B.A.

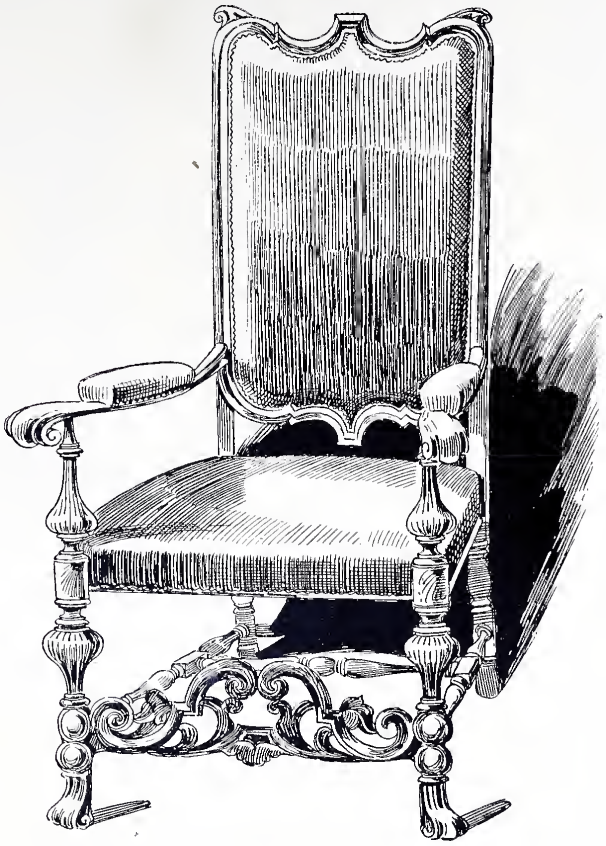

Fig. 6.—Old English Chair, lent by Mr. Seymour Lucas, A.R.A.

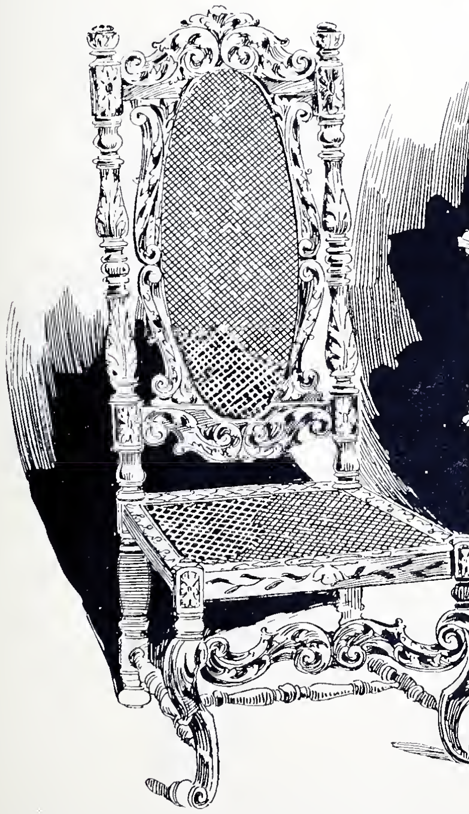

Fig. 7.—Old English Chair, 17th Century, lent by Mr. G. J. S. Lock.

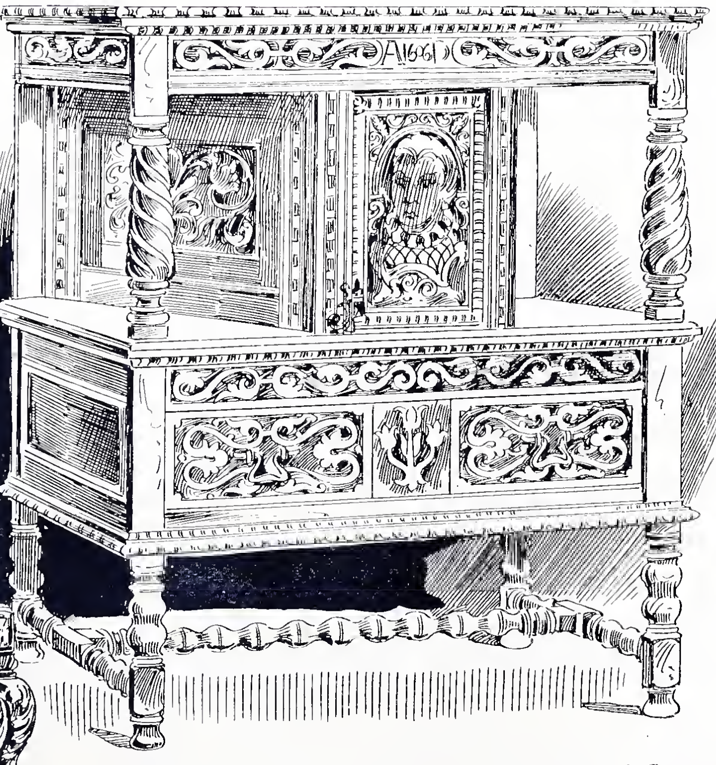

Fig. 8.—Old English "Court Cupboard," Early 17th Century.

Fig. 3 is a fine tall-back chair, clearly of Italian origin as regards design, and well worthy of respectful study. There is a fulness and freedom about the carving which are commendable, and yet at the same time it is kept quite subservient to the object and construction of the chair. As I have said more than once in these pages, there is room in our British workshops for more of this flat decorative treatment in woodwork. Owing to our lack of courage in this respect many hundreds of modern Venetian and Belgian chairs have been bought, for hall and study purposes, during the last few years. It is no wonder, I think, that buyers who are fond of the picturesque should prefer a pair of bold chairs, full of light and shade of this sort, to the timid and lumpy productions which are put forward in the showrooms as "hall chairs of our own make." The carving in this case, without being at all commonplace, is easy of execution, and so need not be costly. In this chair we have an Italian work from which most of the square chairs of our Elizabethan and Jacobean periods sprang. Would that more of the offspring rejoiced in possessing the dignified lineaments of such progenitors !

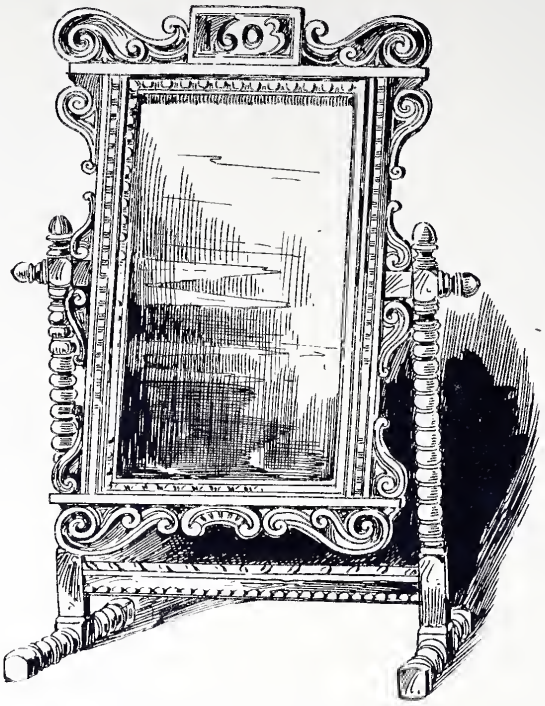

Fig. 9.—Old English Toilet Glass.

* * *

The next example, lent by those well-known connoisseurs, Messrs. Duveen Bros., is a beautiful type of a Renaissance chair more classic in feeling than the preceding one. It illustrates that weakness which at one time overcame the Italian woodworkers for affecting some architectural features in everything which they produced, whether it happened to be a cabinet or a chair. The fine cutting of the rams' heads, the turning, the figure in the panel, and the general contour, all proclaim this to be an old example of no ordinary sort. It will doubtless remind some of my readers of the chair which is generally known as Shakespeare's, and it might well be utilised as the foundation of any stately seat designed for the requirements of the study, library, or hall.

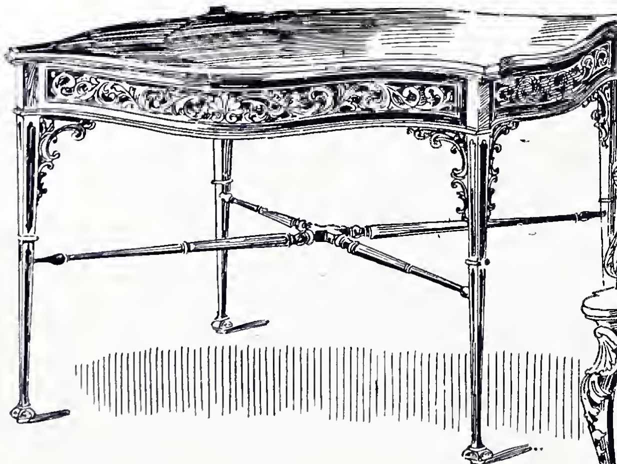

Fig. 10.—Old Mahogany Chippendale Table, lent by Mr. G. J. S. Lock.

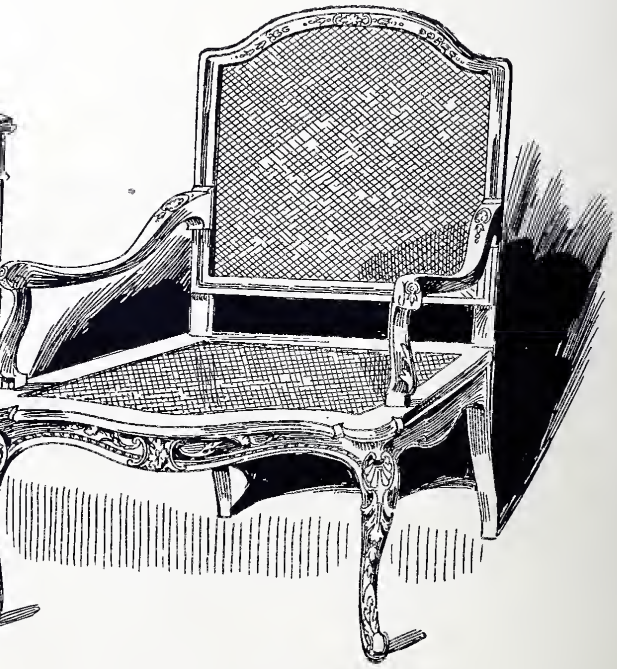

Fig. 11.—Old Louis Quinze Chair.

And now I come to the part of the collection which, to me, was of the greatest interest, viz., that illustrating how the Britishers adapted the Italian fashions to their particular wants and fancies. In the chair department, some very sprightly specimens well sustained the honour of our country. There was not anything which could be dated at exactly the period when Henry VIII. pressed into his service Torregiano or Holbein, or that mythical personage John of Padua, but there was much to betray the impress which those and other Italian masters had upon our clumsy insular furnishings. Fig. 5, a sketch of a chair lent by Mr. Thos. W. Cutler, is a pleasing specimen of the tall chairs which were largely in use during the seventeenth century. With carved back and upholstered seat it offers plenty of ease, while it possesses dignity enough for a family with an ancestry. Of the same breed, so to speak, is Fig. 6, lent by that admirable judge and painter of old things, Mr. Seymour Lucas, A.R.A. The shaping of the back, the twist of the arms, the turning of the toes, all stamp the chair as one of cultured origin. Of all the seventeenth-century seats which were on view it is, I think, the farthest removed from the commonplace.

* * *

Among the seventeenth-century chairs which demonstrated what our sturdy forefathers could do in this craft, Fig. 7, illustrating a pair lent by Mr. G. J. S. Lock, should be noted as the original of many successors. In nearly all these varieties, it is interesting to notice that a desire is shown to bring to the front a very decorative underpart. The square legs of the Italian sort are discarded for a much more lively shaping and twisting. It must be confessed that this loading of the lower part with wood and ornament gives an appearance of stability to the article and, moreover, decoration thus placed is more frequently seen than when displayed on the back. Perhaps we have become too severely plain in the dressing of the underparts of our chairs. If so, here are some good old suggestions in the opposite direction.

This annexe was rich in specimens of what we generally call "the Jacobean period," and among them the court cupboard, Fig. 8, from South Kensington, is a respectable model of the article which served our rough-and-ready ancestors for sideboard and general family receptacle. It was the pride of some homestead in the days when carved oak denoted social position. The lower part contains two drawers, and is surmounted by a cupboard with receding sides, which supports the flat top, also partly resting on two spiral columns. On the cupboard door is carved the portrait of a lady wearing a ruff and lace collar. The front of the top, the sides of the cupboard, and the front of the lower part are carved with panels of floral scrollwork, symmetrically arranged, which is so distinctly Jacobean. The cabinet is further decorated with narrow bands inlaid with small squares of wood, alternately light and dark, a very favourite and pretty mode then in vogue of accentuating the lines of carcase work. Between the drawers is an inlaid tulip. The whole is supported on four short baluster legs with cross bars of the same design. It is stated to be from Derby Old Hall, and the date on the frieze is 1603. The height is 4ft. 2½in., length 3ft. 10¼in., depth 1ft. 9½in.

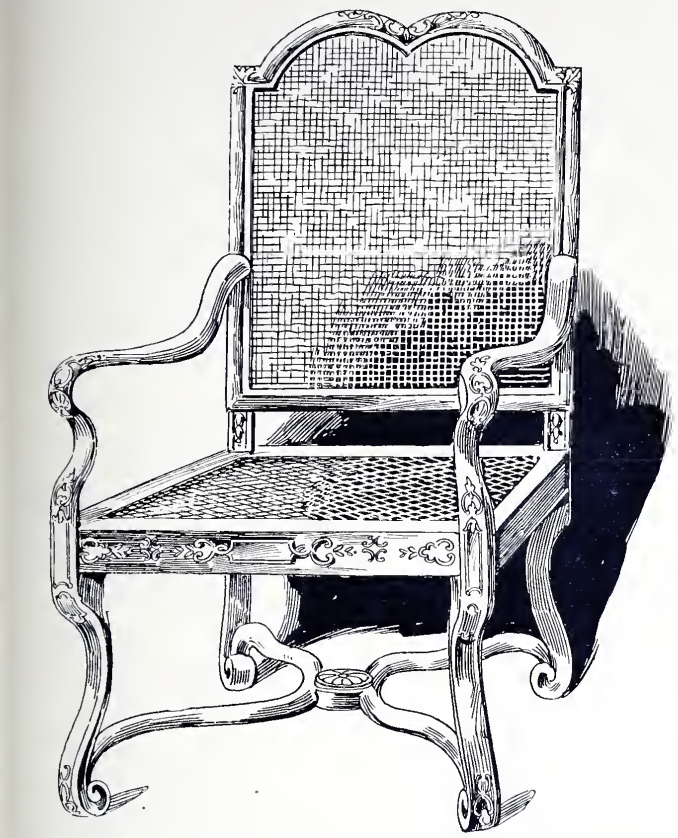

Fig. 12.—Old Louis Quinze Chair.

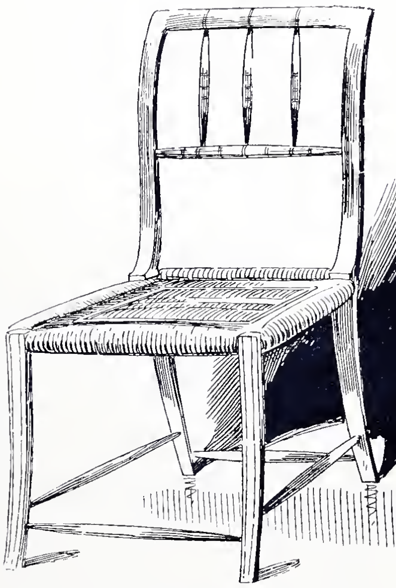

Fig. 14.—18th Century Rush-seated Chair.

From the same old Hall there came the captivating old mirror which is shown in Fig. 9. There was hardly a more "copyable" thing in the collection, and I feel sure this "Derby Hall" toilet glass will find many admirers. The mirror is in an oak frame with carved scroll outline and narrow bands inlaid with small squares of wood, alternately light and dark. The uprights and feet of the stand are baluster shaped, as shown. The frame is dated 1603, but the glass is nineteenth-century. Its height is 2ft. 3½in., and width 24⅜in. But for the credentials, I should have regarded this as a "made-up" exhibit. As it stands, duly certified, it is certainly unique, and leads one to reflect that the mirrors of our modern dressing-tables have, in many cases, fallen below the constructive and decorative standards which are set up by this worthy Jacobean example.

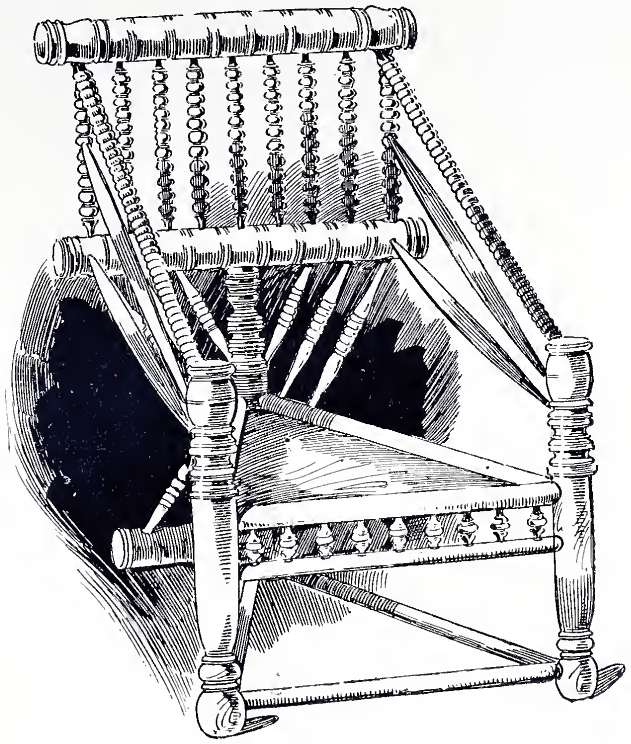

Fig. 13.—Old Chair, said to have belonged to Cardinal Wolsey.

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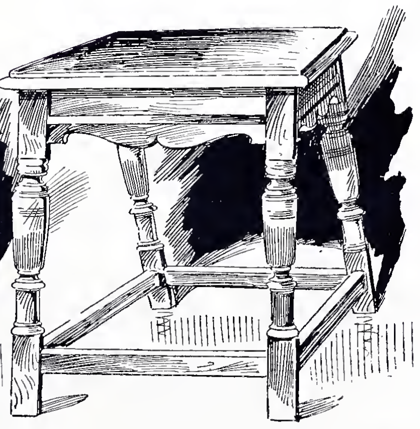


Fig. 15.—The Stool of John Milton, lent by Mr. James Gurney.

Speaking of this oaken epoch, or rather of a little later, there was one modest exhibit at Shoreditch which, in its way, spoke volumes. Fig. 15 indicates the lines of a seat possessing a pedigree clearly entitling its fortunate owner to declare it to be "Milton's Stool." There is, perhaps, nothing much to distinguish it from a dozen other stools which have come down from the same period; but, apart from its precious associations, the turning, shaping, and make do not disgrace a justly treasured article. It is likely that the blind poet sat outside his door in Bunhill

Row, on this very seat, a few yards from where I am writing, plaintively dictating to his daughter

> "As one who long in populous city pent,
> Where houses thick and sewers annoy the air."

* * *

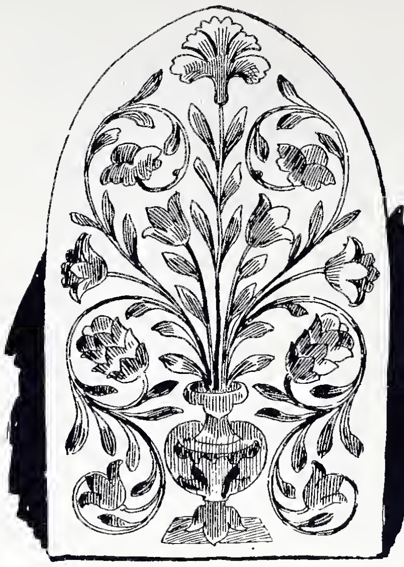
Unfortunately, Chippendale and his immediate successors were not largely represented in this collection. But for a dainty little table (Fig. 10) lent by Mr. Lock, the work of that most notorious of English cabinet makers would have been entirely absent. The table is, however, a choice example of its class. Made out of picked mahogany beautifully put together, and discreetly decorated with Chippendale frets and fillings, it is not surprising that this trifle is to-day enjoying exhibition honours. Hard by this delicate creation there was a sturdy octagon table—already illustrated in these columns—from Carpenters' Hall. The comparison suggested the mastiff and the greyhound. The sturdier piece of work recalled the days when

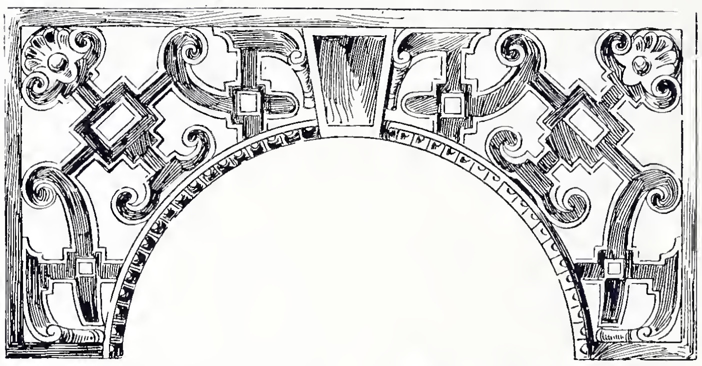
> "The huge hall table's oaken face,
> Scrubbed til it shone, the day to grace,
> Bore then upon its massive board
> No mark to part the squire and lord;"

while the sprightly little article here depicted indicated the origin and growth of "the parlour" and much of the caste which has grown up with it.

* * *

Goods of "British make" have been purposely selected for these fragmentary notes, but I cannot refrain from inserting two sketches (Figs. 11 and 12) of a couple of Louis Quinze chairs lent by Mr. Lock. They are so graceful in line, admirable in proportion, clear in idea, and altogether charming, that the chair makers of the district were much indebted to this connoisseur for a look at them. In these days, when a straight line seems to be avoided, such an underpart as is revealed in Fig. 12 is an education in itself.





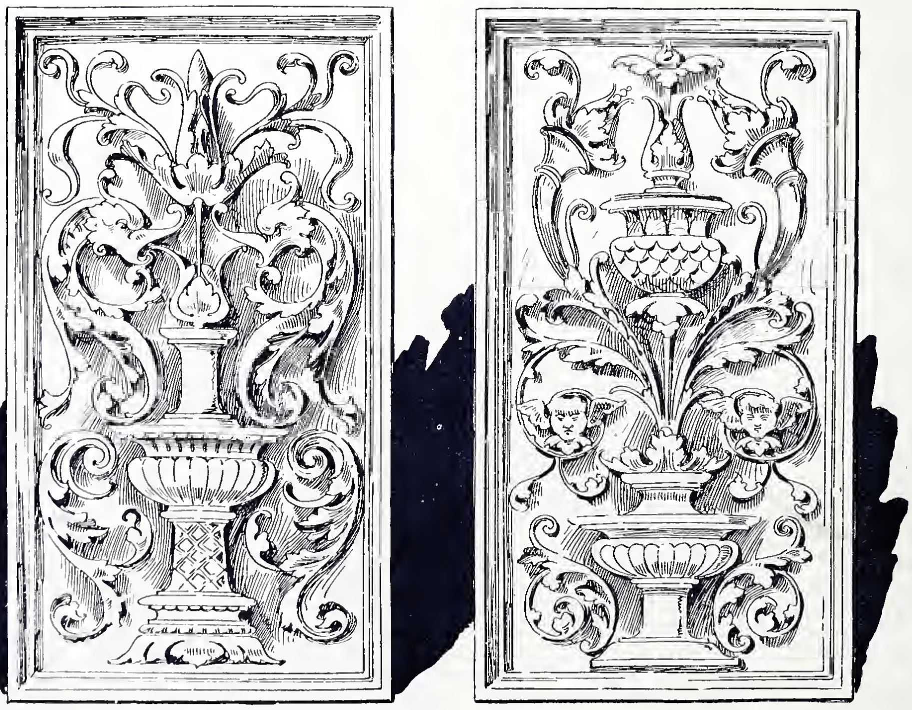


Fig. 16.—Inlaid and Carved Panels, lent by Mr. J. J. Colman, of Norwich.

Dressed up with appropriate removable cushionings, how much better are these really easy chairs than many of the "stuffed" insanitary fabrications which still obtain public favour!

* * *

The modest chair below it (Fig. 14) is illustrated just to remind some of my readers of the simple lines which prevailed in rush-seated chairs a century or so ago It is a most comfortable type.

* * *

The quaint combination of spindles forming the chair (said to have been the property of Cardinal Wolsey), if useful for no other purpose, shows how largely the lathe can be made to do duty in chair-making. One can easily imagine the haughty primate saying, while throwing himself in this chair:—

> " . . . Nature does require
> Her times of preservation, which, perforce,
> I, her frail son, amongst my brethren mortal,
> Must give my tendence to."

It is not only a picturesque production worthy of that renowned prince of the Church, but also well suited to many a country house wherein rustic elements predominate. In the important matter of construction, too, it conveys a lesson which has some centuries of wear-and-tear to back it. Much more might be done than is now done by the lathe in providing impressive and useful chairs on these lines. Mr. Lock acted wisely when selecting in making a special point of bringing fine old wood-carving to the front; and he was greatly assisted by the loan of many panels from the large collection of Mr. J. J. Colman, M.P., of Norwich. For years the latter gentleman has scoured the country-side for choice bits of English carving, and thus has rescued hundreds of pieces of our native work from oblivion. Having thus pursued this admirable hobby, he wisely and kindly places it at the disposal of those who desire to emulate the skill of their forefathers. The group of carvings on the preceding page is, with the exception of the piece of Elizabethan strap-work in the centre, from the Colman collection. The little inlaid panel at the top is a pretty example of the sort of marquetry which used to decorate the Court cupboards and panelling of the seventeeth century. Thus many a heavy piece of oaken cabinet work was brightened—and, I think, bettered—by the introduction of such graceful inlaid lines as these, generally produced in black and white. It was not the paper-thickness inlay of these times, but a good coating a quarter-of-an-inch thick, and so it has stood the test of three hundred years' rough usage. I have frequently suggested that our modern oak dining-room and hall furniture might be more frequently embellished after this cheerful manner, and a sight of this panel confirmed me in that opinion.

* * *

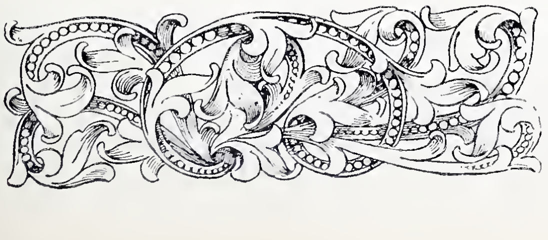
Two of the prettiest of all the carved panels are roughly sketched in the last of these illustrations. They were bought by Mr. Colman from the old "Tankard Inn," at Norwich, and are rare bits of Renaissance wood-carving. The grace of the design and perfection of the cutting suggest that they were imported, and not carved in this country. The style of them, however, forcibly reminds me of some panels in the King's College Chapel, at Cambridge, and I should say they were done by the same artists at about the same period. The Italian spirit is unusually apparent, for English work, in this pair of panels, and they may answer a useful purpose as studies for coming carvers. Mr. Colman had an instructive series of Gothic panels, with several varieties of the linen pattern, but they were of more interest to those who fit up the Church than to those who furnish the home.

* * *

Mr. Thomas W. Cutler was another collector of carving to whom the Exhibition was specially indebted, and the typical piece of Elizabethan strap-work on the previous page is one of a score of examples which he lent. In this characteristic bit we have the *motif* of a phase of the Renaissance which was much cultivated in this country, and which, notwithstanding certain Flemish rivalry, may be described as essentially British in feeling.

* * *

It was not my purpose to set out in these fragmentary comments the names of all those who generously helped to make this loan collection so valuable an adjunct to this Technical Exhibition, otherwise I should have to publish a list of some twenty or thirty persons, all well deserving of the hearty thanks which were accorded to them by the Committee. They may, I believe, receive their best reward in observing the impetus which these studies will give to the artistic side of a craft honourably associated with the City of London.



Art Lectures and Literature.

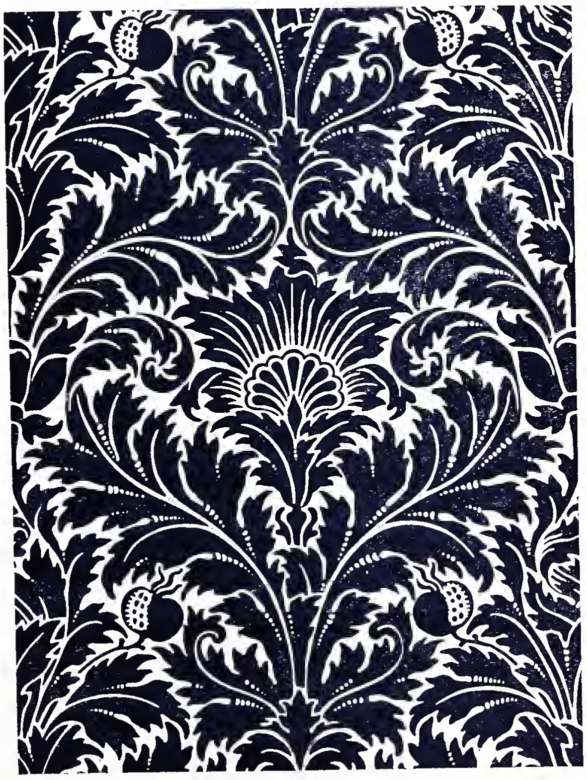
WALL-PAPERS AND STENCILLING.

(*Continued from page* 298.)

IN the blocks which are to be used for the hand printing of wall-papers, the design is first traced upon the block, and the portions which are not to be printed are cut away, leaving the design, as originally traced, in relief, and this relief surface, of course, takes the colour from the colour blanket, and that, with lever pressure, transfers itself to the paper. Occasionally, however, where the lines in the drawing are very fine, it is necessary to use metal slips, as the wood would be liable, in washing and in the process of printing, to break away, or at least to warp. The block is previously dipped in a blanket-lined trough containing the colour.

In hand block-printing, the paper is drawn across a long table. The printer places his block accurately on the paper, the former being regulated by him at each corner with gauge pins, to ensure accuracy at each length of printing. Then pressure, through an upright lever, is applied, and the impression made.

Blending is obtained by coating the blanket with a number of tints. An oblong trough containing a number of varying colours, stands near the printer, and the attendant with a long brush dips it into the trough and then brushes it over the blanket. Sometimes the blanket is merely dabbed over with several patches of colour. The colour is then transferred to the block, as previously described, the result giving blended and varying tints to different details of the design.



THE TROCADERO. Designed by Lewis F. Day.

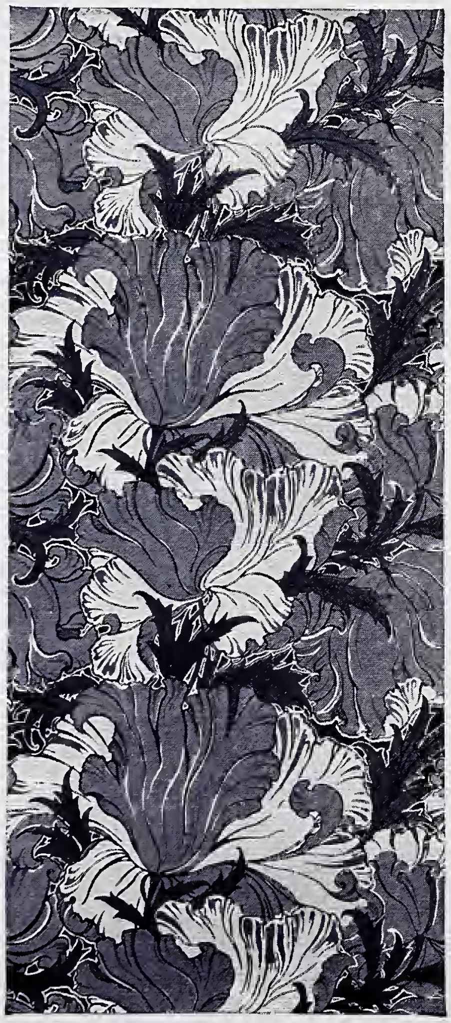
When the paper comes from the manufacturers it is of one uniform white tint, and requires the application of colour grounds The paper is carried through a machine on an endless roller over a large cylinder, above which are fixed a succession of brushes, which are of different degrees of coarseness or fineness, as may be desired to give varying textures.

The paper comes in contact with an endless colour-soaked blanket which supplies the colour. After passing the brushes it travels over smaller rollers into the drying room, the length of its journey being regulated to complete its drying.

Flock paper hangings are printed in the details of the design in size. The flock—which is composed of the cuttings of woollen cloth, cut up in a mill to the necessary degree of fineness and dyed—is then sprinkled over the paper adhering to the part charged with size. To get a higher surface the sizing and sprinkling is repeated.

Gold is applied in much the same manner, the metal dust being sprinkled on to the paper, and adhering to the forms previously printed in size. Gold leaf is sometimes used and afterwards drawn through a machine for burnishing.

Ordinary embossed papers are drawn through a machine into which is fixed a cylinder of brass, on which is cut the necessary raised design. Other methods are used, the paper being prepared with gum size, parts are gilded, and then the paper is stamped with heated metal dies.



The Tokyo Design. Wall-paper. Designed by C. F. A. Voysey.

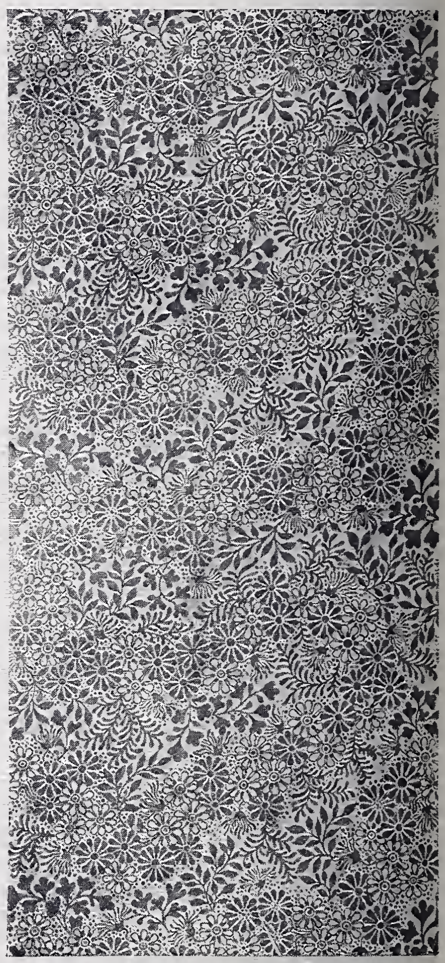
Embossed flock is the result of embossing on the top of ordinary flat flock.

The glittering grounds so much in vogue are produced by dusting on talc before the ground is perfectly dry, the gum contained in the colour forming a size to which the talc adheres. These grounds, if used sparingly, give brilliant results. Fine effects are produced by printing in transparent colours on these grounds.

The most sumptuous wall papers are those in imitation of embossed leather. The best of these have all the artistic qualities of the latter material, the only difference being that the leather will wear longer, but in the paper there is nothing to complain of on this score. The production of these is an expensive process. If cost debars us from using the material in large quantities, it can be used for friezes, say above a high oak dado, or in squares or panels. The first process in manufacturing these is to have the design embossed on a copper sheet by a man possessed of the best artistic feeling obtainable; every valuable line and form of modelling by the artist will be afterwards faithfully reproduced in the paper. From these embossed copper sheets an electrotype is taken, which forms the matrix into which the paper is pressed when in a moist state. Such a method results in far superior quality to impressions from roller plates. The surface is gilded with gold leaf or Dutch metal, and afterwards entirely painted by hand. These English-made papers are much more permanent than Japanese leather paper, and I am sure equal them in artistic qualities. Another treatment of these is to print with lacquers on a gold ground, obtaining the beauty of transparent tones of colour.

There are many other forms of wall-covering made of paper, such as Japanese leather papers. Lincrusta anagleptic Tynecastle tapestry, &c., which I refrain from describing, as they would require an evening devoted to them entirely.

In addition to printed paper decorations, there is another and older method called stencilling, capable of many varied and delightful results. By cutting out in paper, zinc, or brass plates, ornamental forms, and laying them on a flat surface, rubbing through with short stumpy brushes charged with colour—thus transferring the design to the object on which it is laid—any number of tints may be used, each requiring a separate stencil-plate through which are cut the forms of each detail of each colour. There are two general methods of stencilling: the first, which gives the actual design in the colour applied; and the other, where the stencil is cut to form a background, so that the forms of the design are expressed by the original colour of the ground. The latter, in cases where practicable, gives the purest and most brilliant result. I am not able to say whether the ancient Egyptians and Greeks used this method for the numerous repetitions of their conventional designs of the lotus and acanthus. Were we using such ornament now, this method would form the first stage, if they were afterwards worked on by hand. However, the historical aspect of the subject is not in the present instance of importance. There is little doubt stencilling was largely used in the Middle Ages. In various parts of Italy and France I have seen the roofs of churches and the ceilings of palaces covered with charming examples of pure stencilling. It was very much in vogue during the last century and the beginning of this. In Indian temples it has been largely used.



The May-wreath Design, Wall-paper. Designed by G. Haité.

(To be continued.)

Cabinet Brasswork.—Buyers will do well to note the pierced brass fenders which Mr. Wm. Thompson, general brassfounder, manufacturer of mediæval handles, castors, hinges, fire brasses, brass fenders, fire dogs, fire irons, &c., 66 and 67, Edward Street Parade, Birmingham, is advertising in our pages. These fenders (patented) are all in one piece, are remarkably attractive, and low in price.

NEW DESIGNS FOR OVR MAKERS.

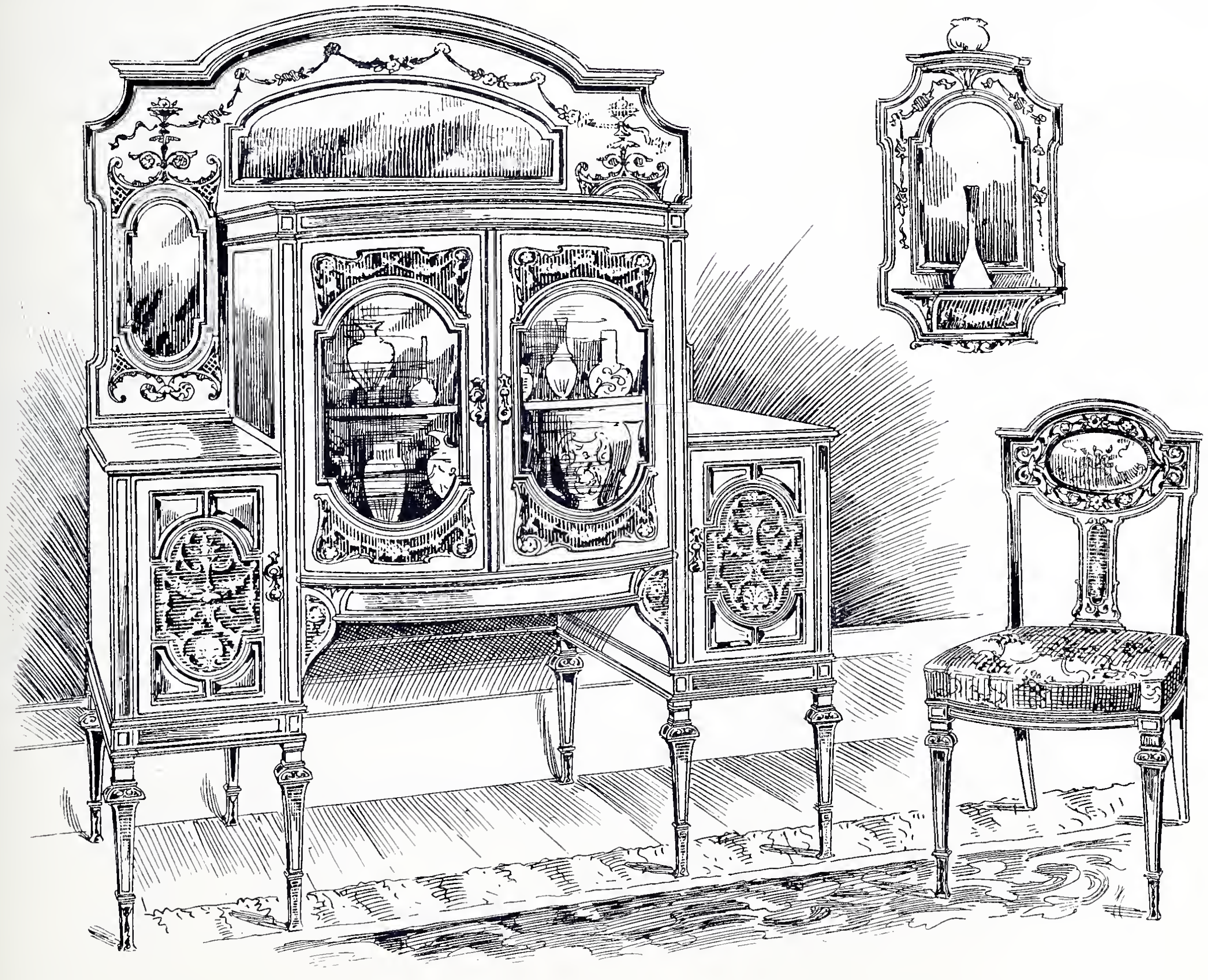
DRAWING-ROOM CABINET WORK.

IT is to the cabinet maker's requirements as concerns drawing-room goods that consideration is paid in "New Designs for Our Makers" this month, and it is to be hoped that those of our readers who cultivate the production of cabinet work of the more fanciful class will find the following suggestions of practical value. The cabinet, in its general outline, is a novel deviation from the traditional style of thing, and is entirely free from shelf arrangements of the finikin and flimsy order, to which an attempt to make a lot of show for little money has given birth.

The design is rendered very effective—speaking from an artistic standpoint—by a highly decorative, and therefore pleasing, distribution of marquetry enrichment. The doors of the central cupboard present a fanciful aspect which would considerably enhance the artistic value and effect of anything situated behind them.

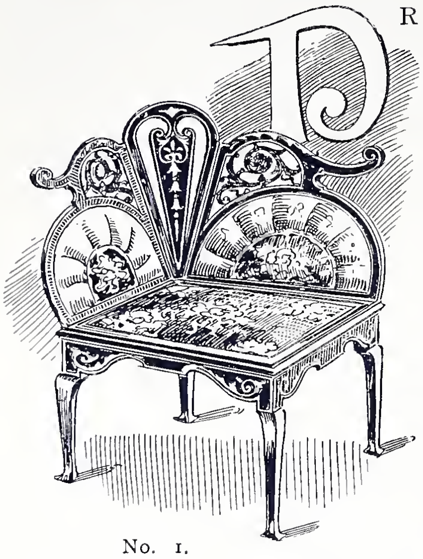
A cabinet of enclosed form is, in many respects, to be preferred before the open and complicated masses of structural woodwork which are frequently met with in trade showrooms in the cabinet departments. The desire of the age for originality has led the present generation, as others, into many an error, ofttimes ending in a structural inutility and instability, which it should be the designer's first care to avoid. Ugly as were many of the china cabinets of a generation ago, they at least possessed the merit of stability, and afforded less opportunity for the accumulation of dust than recognised forms now extant. The whole of the design under consideration could be rapidly and readily compassed by the duster and feather broom, as there are no awkward nooks or crannies therein to frustrate the ends of cleanliness.

Efficient protection would be therein afforded to artistic curios, which would not in such a case suffer from the injurious influences of exposure to the atmosphere. The small chair which accompanies the cabinet might form a *motif* for the production of a suite, which, like the cabinet, would look well if carried out in rosewood, inlaid with woods of lighter colour. The wall bracket indicated just above would make a pretty furnishing accessory, being just the thing to brighten up a dark corner, or the space between the windows of a drawing-room.



AMONG OUR UPHOLSTERERS

SOME ODDMENTS FOR THE DRAWING-ROOM.

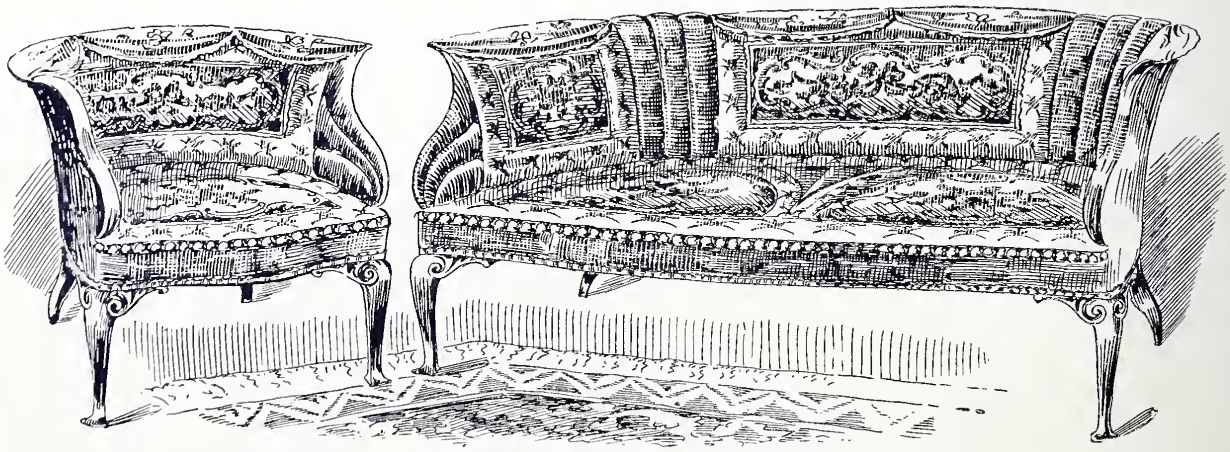


No. 1.

DRAWING-ROOM upholstery forms a branch of our trade which affords an ever-widening field in which those who are endowed with ingenuity may exercise their talents. The capability for variety in the formation of the frames, and the rare opportunities for obtaining novel effects in the combinations of the numerous and varied textile fabrics now at the command of the upholsterer, place him in a position almost unique. Never before has the inventive faculty of the designer rejoiced in such a happy liberty, or such extensive resources as at the present day.

* * *

The design which appears in connection with the initial letter displays a quaint and unusual rendering of the corner chair, which just now forms so familiar a feature in our furnishing showrooms. It would make up prettily in dark rosewood, or mahogany, decorated with marquetry, and the seat and arm pads should be in some decorative material sufficiently bright to set off, by contrast, the comparatively sombre tone of the woodwork.



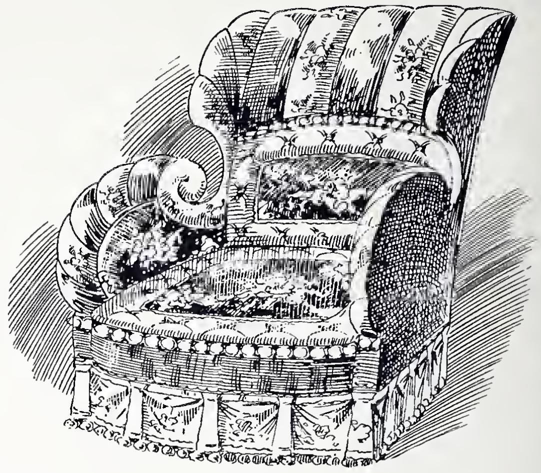
No. 3.

* * *

Stuffover goods are represented in design No. 2, as work of that class still finds favour, and seems likely to continue to do so for some time to come. The division of the upholstery has been planned in a somewhat fanciful spirit, and, so treated, affords a favourable opportunity for the consummation of a pleasing scheme of colour and material.

* * *

Group No. 3 is intended to serve as a suggestion for a small drawing-room suite, and an effort has been made to get out of the beaten track—a thing not altogether easy. In this instance the distribution of the upholstery is in accordance with the most recent dictates of fashion, which order the union of different styles of treatment in one and the same article.



No. 2

* * *

The article is so rendered in the sketch as to suggest the employment of silk and velvet, the lighter treatment indicating the former, and the dark effects the latter. A combination of this kind would, we should imagine, be most happy and satisfactory in its results, and would certainly be calculated to appeal to the fancies of the fair sex. The French character of the panel pads invests the article with that Continental feeling which is deemed essential in furnishing items intended to meet the existing demands of the fashionable world. The employment of decorative textile squares in the backs and seats of the chairs is just now being largely resorted to among leading upholsterers, and the result is not by any means unsatisfactory.

DESCRIPTION OF SPECIAL PLATES

A BEDROOM FITMENT.

By Messrs. Howard & Sons.

BEDROOM suite manufacturers now, as a matter of course, place "fitments" upon their lists, and cater for the execution of such orders. For those who can afford, there is nothing nicer than to have an apartment fitted and panelled in keeping throughout, and much clever work of that character is now being carried out. The bedroom interior we illustrate is from a commission executed by Messrs. Howard and Sons, and is characterised by refinement and good taste.

BUHL CABINET AND MARRIAGE COFFER.

The cabinet and marriage coffer illustrated this month are from an admirable biography entitled "Les Boulle," written by M. Henry Havard, and published by Messrs. L. Allison et Cie., 8, Boulevard des Capucines, Paris. It forms one of a series of works styled *Les Artistes Célèbres*, and will constitute the subject of a more exhaustive review in our next issue. It is a book of the greatest importance to students of the history of our craft.

A LIFT AT CARLTON HOUSE TERRACE.

With the increased employment of lifts, or "elevators," as they are termed in America, greater attention is being paid to their decoration, and some remarkably elaborate productions in that direction are nowadays to be found in West-End mansions and hotels. As it is the aim of *The Cabinet Maker* to keep its readers informed as to "the latest" in every branch of house furnishing and decoration, we this month illustrate a lift of a character more than ordinarily elaborate and decorative, which is to be found at Carlton House Terrace, W. The decoration is, of course, French in style, and is very vigorous in rendering.

DECORATIVE TREATMENT OF AN OWL

By R. E. Holding.

To lovers of quaintness there is always a charm about that branch of Mr. R. E. Holding's work to which the plate under under consideration belongs. This artist has had rare opportunities—of which he has taken every advantage—to study the various phases of animated nature, and few render their grotesque side with equal skill. This panel might be reproduced in poker work, or niello, and would be both novel and decorative if skilfully rendered.

ORIGINAL BEDROOM FURNITURE.

The attention of bedroom suite manufacturers is invited to the special plate illustrating furnishing appointments for the bedroom, which contains some original and suggestive features capable of being turned to practical and effective account. They are designed in the fanciful spirit of the late eighteenth-century order of cabinet work, introduced by Sheraton and his contemporaries. The build of the upper part of the dressing-table displays some novelty of conception, and forms a decorative setting for the toilet mirror. The medallion in the pediment might consist of a family portrait or ancestral miniature, an arrangement for which the situation is eminently adapted. The cupboard between the pedestals of the lower part is intended to serve as a slipper-box, and the inner side of the flap-door should be padded to fit it for use as a foot-rest. The wardrobe is designed to be thoroughly utilitarian, all the appointments being of a most serviceable description. This suite would present a stylish and characteristic appearance if carried out in satinwood and coloured marquetry. This class of treatment would be most in keeping with the style of cabinet work upon which the design is based.

AN INLAID SIDEBOARD.

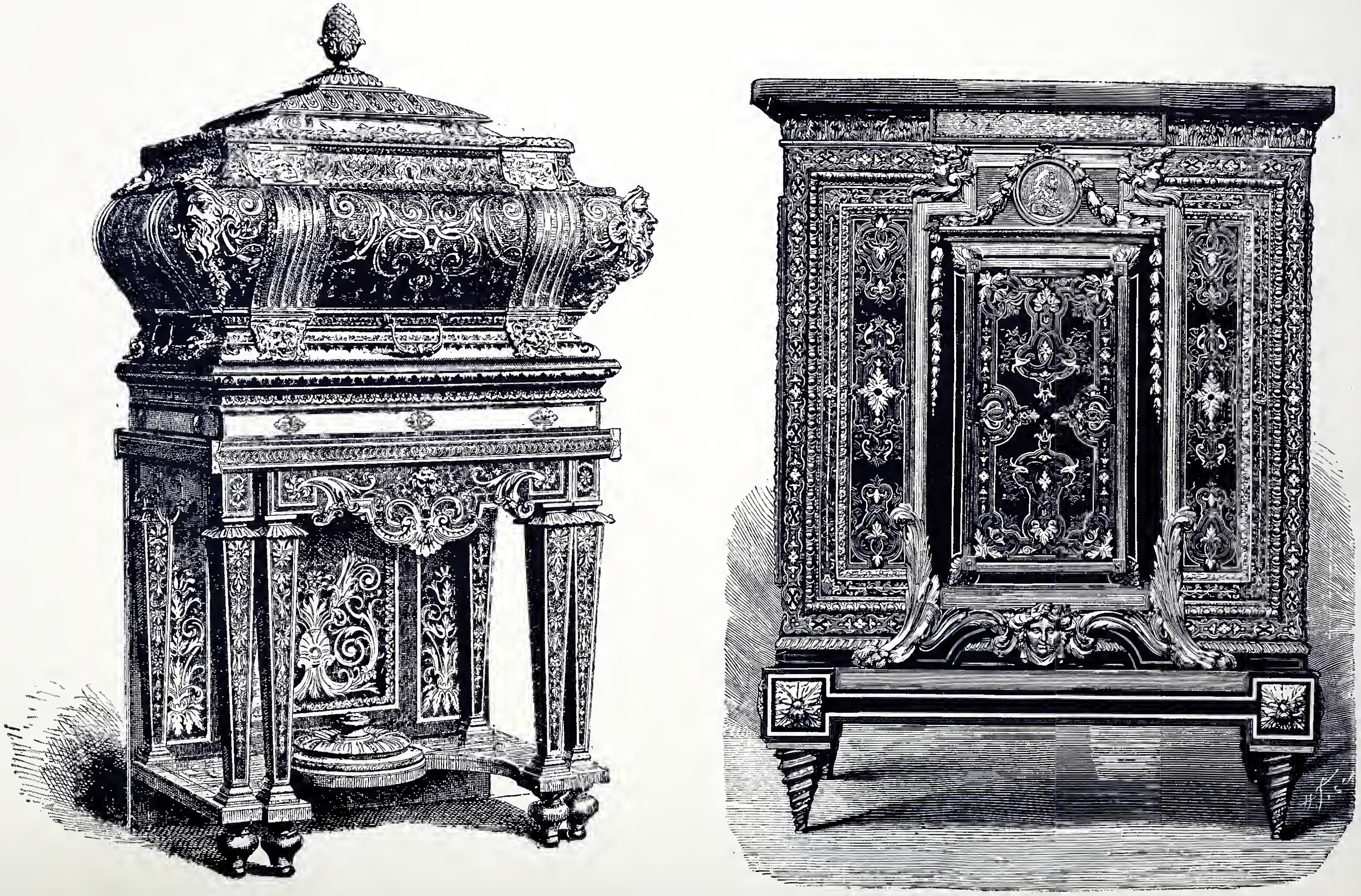
The sideboard which figures this month as one of our special plates suggests a new development in connection with the furniture of the modern dining-room. The structural formation of the article is eminently adapted to the uses for which it is primarily designed, all superfluous multiplication of appointments being carefully avoided. The rounded corners, in addition to their ornamental value, form an advantageous feature, as they tend to economise space. A modified rendering of Italian Renaissance marquetry enrichment constitutes the leading characteristic feature of the design, and offers a pleasing example of the simple application of sixteenth-century inlay to a piece of modern dining-room furniture. The design is intended for production in mahogany, and the enrichment should be carried out in ivory, or white wood, on an ebony ground, as indicated. The same treatment should be adopted in the chair frame, the back cross-rail having a carved and pierced centre, framed in with a banding of marquetry.

Mr. O. C. Hawkes, 17, Wilson Street, E.C., informs us that he will shortly remove to Nos. 94 & 96, City Road, London, E.C. Due notice of the removal will be given.

The Wood Carving Company, in addition to the production of their beading and mouldings, are now bringing out some excellent large panel work, executed by a patent wood-carving machine. These make an admirable accompaniment to the other surrounding work produced by the company, which is now so extensively employed in large decorating contracts.

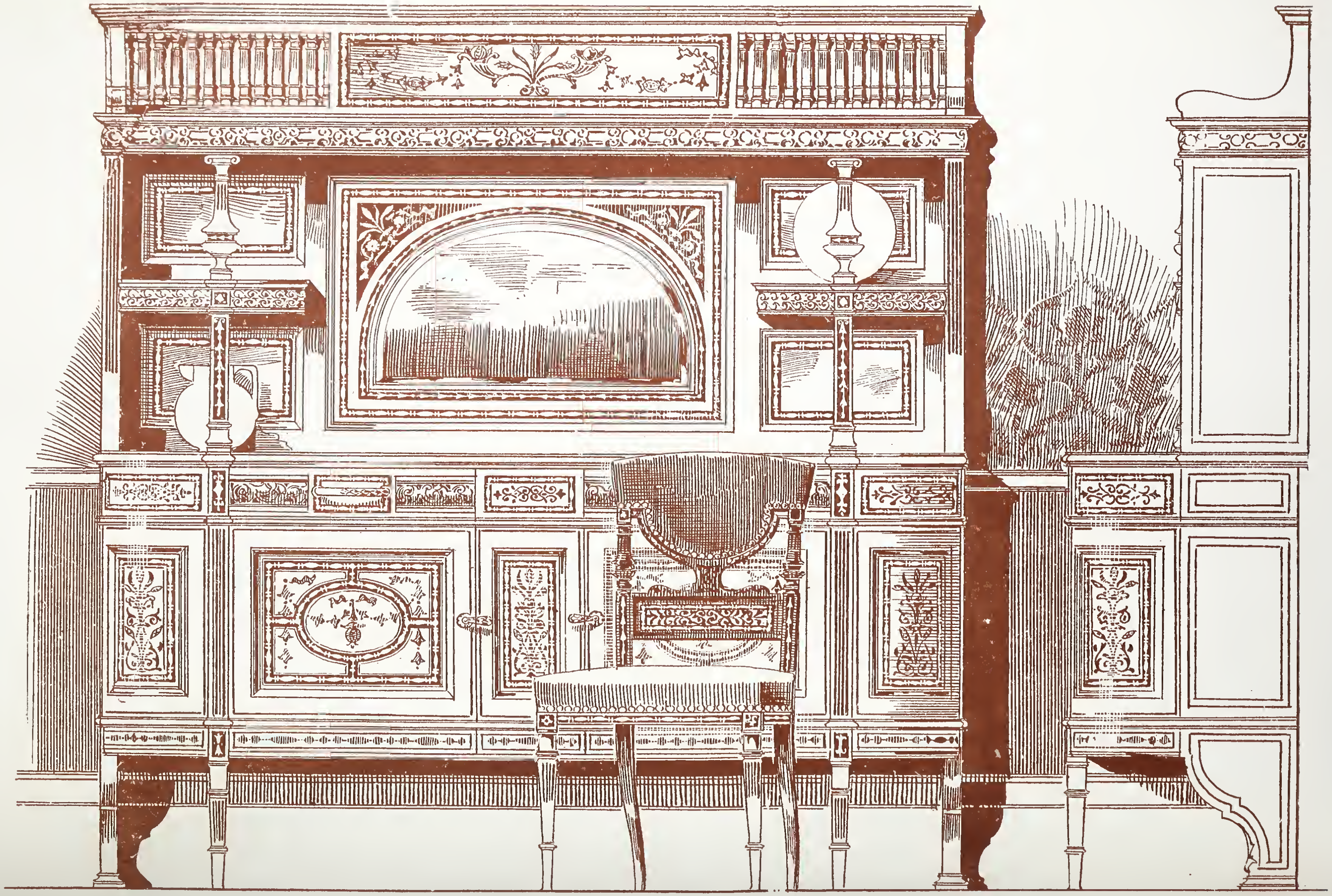
The Original Austrian Bentwood Furniture Co.—Mr. J. L. Lee informs us that, in addition to his ordinary trade in bentwood goods and bamboo furniture, he is developing his business extensively in the direction of carved oak, which he is now in a position to supply in all its varieties, for hall, study, library, and dining-room, at prices thoroughly in keeping with commercial demands. Buyers are invited to call at 85, Great Eastern Street, E.C., and inspect the show of goods now on view at that address.

Important Correction.—By error, the address of Mr. H. E. Kershaw, polish, varnish, and wood stain manufacturer, glue and gum merchant, factor of white lead and coloured paints, was in our last month's issue printed Tiverton Street, S.E., instead of the new address, 129, Curtain Road (Old Street end), E.C., where his offices and steam works are now situated. We hasten to rectify this error, and recommend those of our readers engaged in the practical branches of our craft to make a trial of Mr. Kershaw's productions.

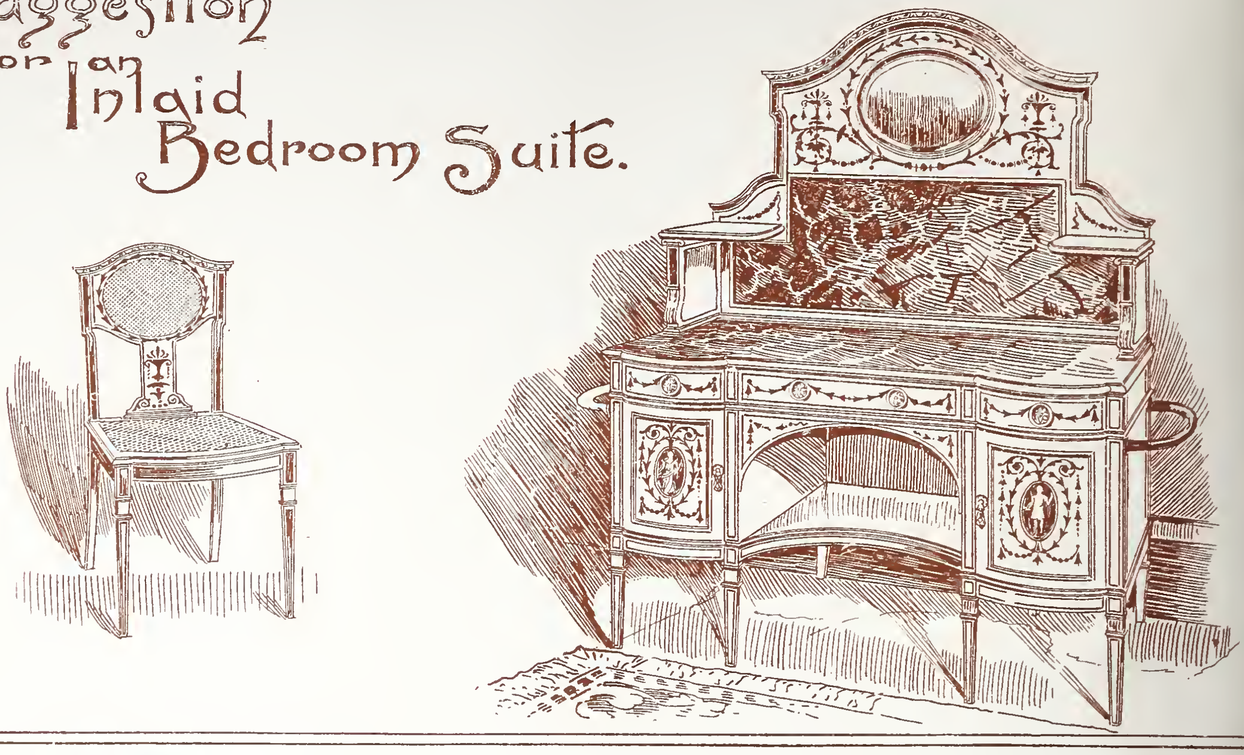


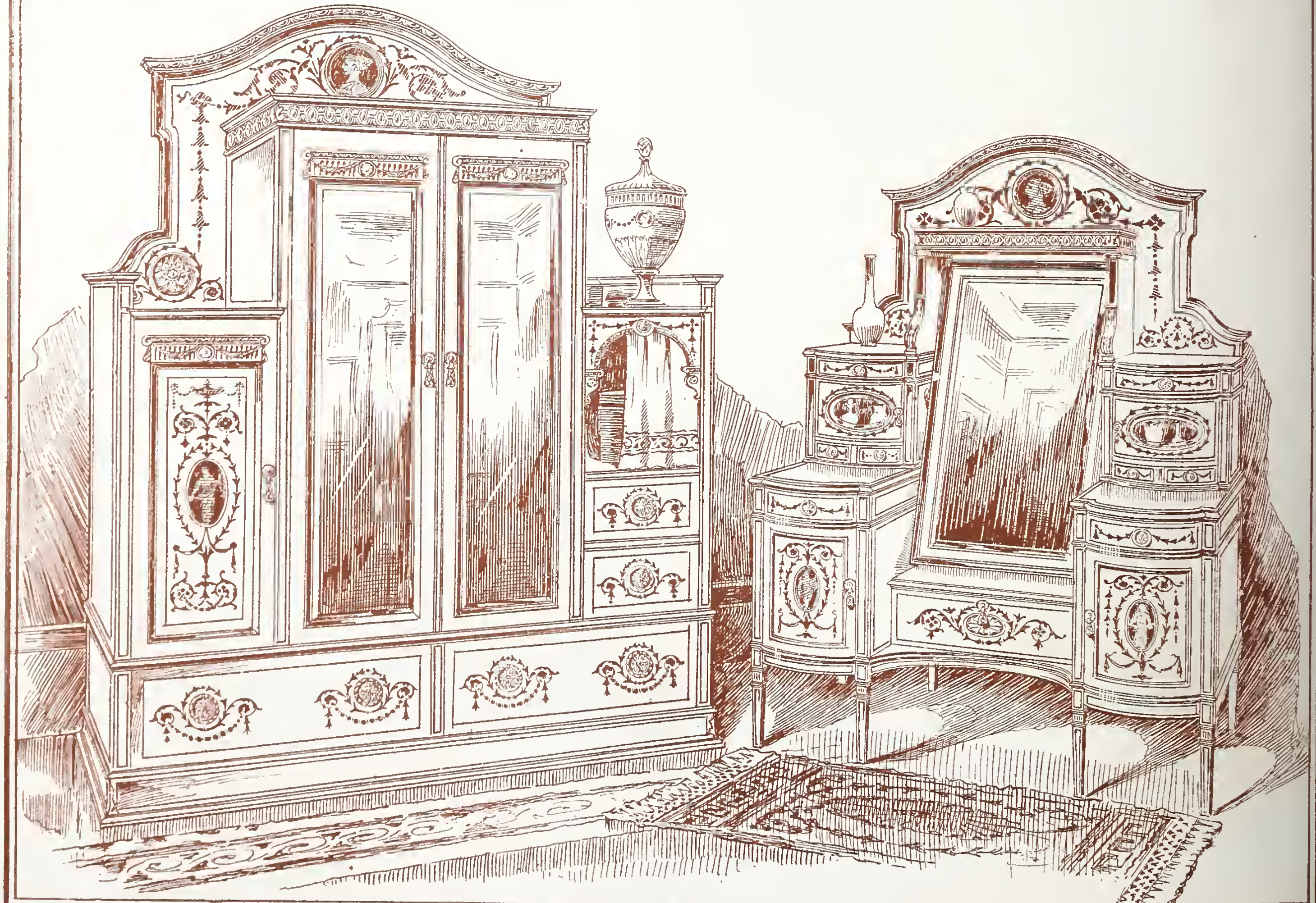
MARRIAGE COFFER AND CABINET, BY ANDRÉ CHARLES BOULLE.

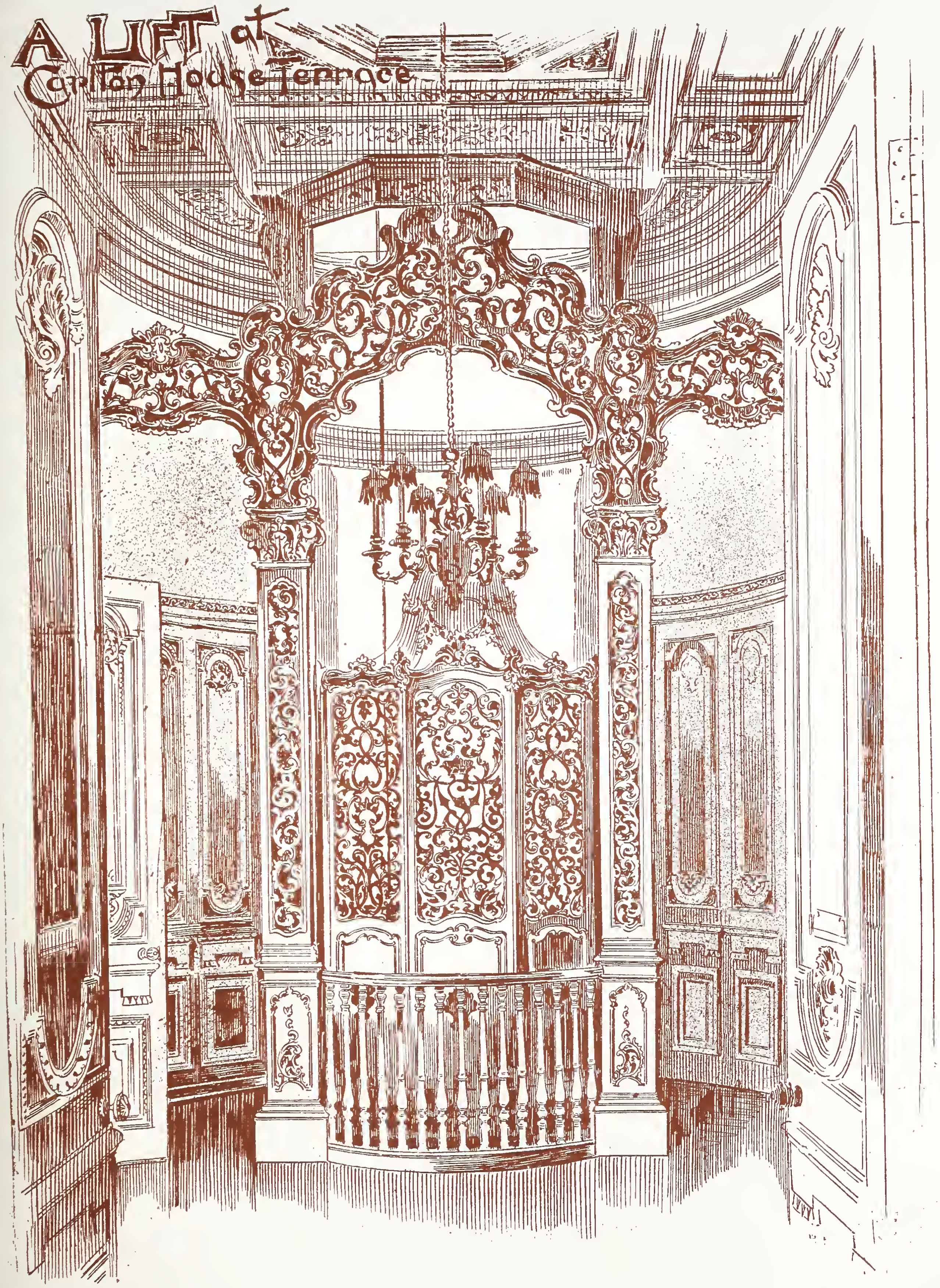
AN ORIGINAL DESIGN
FOR A SIDEBOARD. By. H. Pringuer.

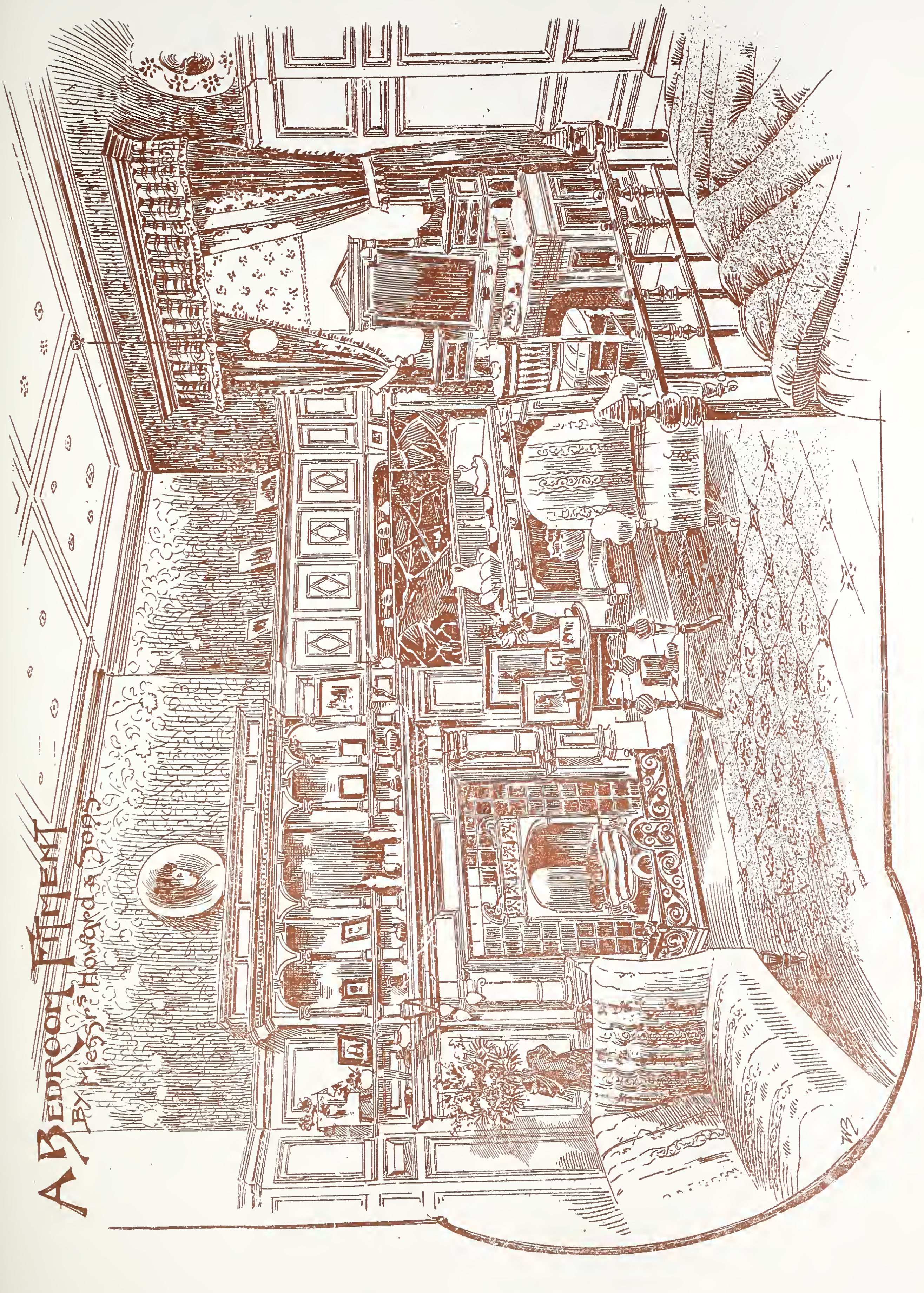


Suggestion for an Inlaid Bedroom Suite.



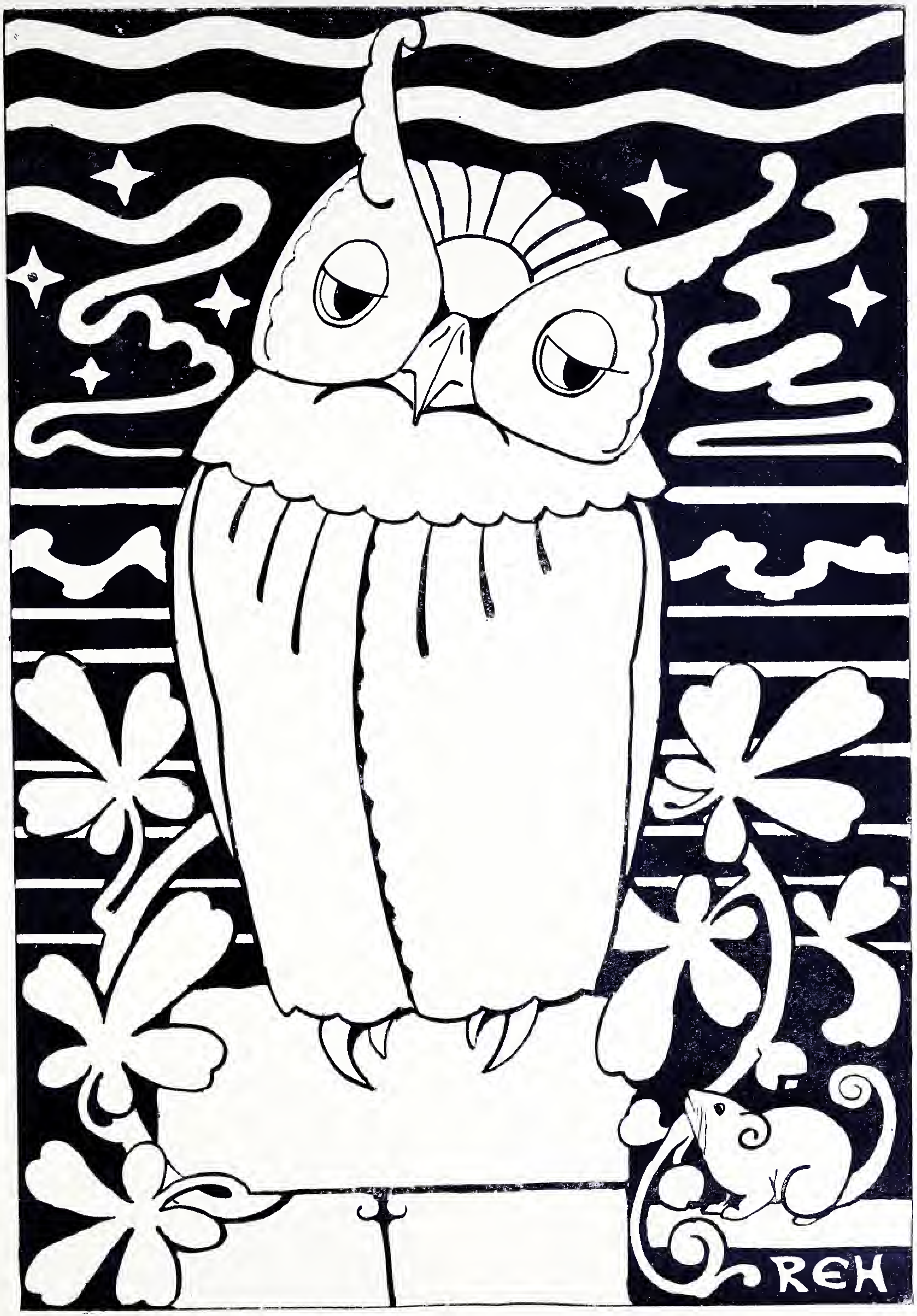



A LIFT at
Carlton House Terrace



A BEDROOM FITMENT

BY MESSRS HOWARD & SONS



DECORATIVE STUDY OF AN OWL.

Exhibition Intelligence.

THE SHOREDITCH ART FURNITURE EXHIBITION.

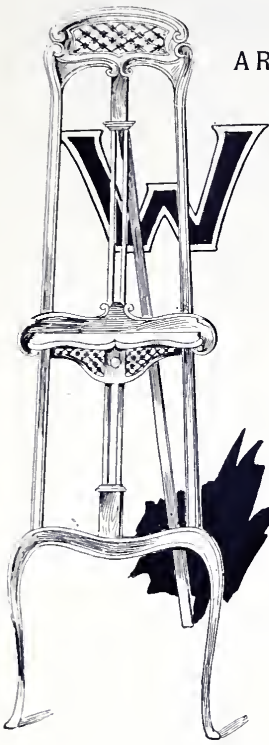


Fig. 1.—Easel, by Mr. A. P. Chatterson.

WHEN it is remembered that the Exhibition held last month at the Town Hall, Shoreditch, was intended to be educational rather than commercial, the greatest credit must be accorded to those firms who were so public-spirited as to organise the tasteful displays of modern work which contributed so largely to the success of the enterprise. There can be no doubt that the branch of our craft which is situated in Shoreditch and the neighbourhood has considerably improved its reputation by the recent effort, for many visitors who had an idea that nothing but the cheap and nasty was produced in the vicinity of the Curtain Road were agreeably surprised and effectually undeceived. Taking the exhibits in the order of the catalogue, **Messrs. W. Wallace and Co.**, 1 to 5, Curtain Road, gave an exposition of the adaptability of the "Louis Quatorze" to English requirements which was very bright and pleasing. It consisted of a drawing-room suite in dark mahogany, enlivened with sprightly carving and skilfully executed Vernis Martin panels which formed a leading feature of the suite. The rendering of the style was thoroughly characteristic, but judiciously restrained, and excited the liveliest admiration. **Messrs. Thomas Lawes & Co.**, 65, City Road, E.C., sent a number of articles from their stock of every-day furniture which fully bore out their reputation for well-made, reliable, artistic goods of all descriptions. A cosy corner, in dark mahogany, with back and seat upholstered in a pretty light material, was the principal feature, and was accompanied by some exceptionally graceful chair frames, tables, and an overmantel. The judgment of visitors upon the work of **Messrs. John Barr & Sons**, 346, Old Street, was altogether commendatory, and it could not have been otherwise, for the selection of work appearing in connection with their name displayed both good taste and finished workmanship. The "Anglo-French" played an important part in their exhibit, of which character a neat bedroom suite in dark mahogany, a well-designed overmantel with suitable accommodation for the reception of art pottery, a cabinet, and a comfortable elbow chair, partook. Our sketch just indicates the lines of one of the cabinets shown. The stand arranged by **Messrs. W. Bailey & Son**, 102, Curtain Road, E.C., included an Anglo-French cabinet in mahogany; cosy corner in mahogany, of which a sketch appears herewith; music cabinet, overmantel, envelope card table, writing table, and two arm-chairs, in satinwood; a pollard oak sideboard, and some rich stuffover easies. The title of this firm's illustrated catalogue, "Fashionable Furniture," well describes the character of their goods, which are in every way up-to-date. Good taste and reliable workmanship are leading features in their productions. An assortment of cornice poles, including a new bamboo pole, represented **Mr. W. A. Hudson**, 11, New Inn Yard, E.C.; **Mr. W. C. Chandler**, 178, 180, Grove Road, Victoria Park, placed on view two sturdy sideboards, in walnut and fumigated oak; revolving book-stands and music-stands formed the exhibit of **Mr. A. P. Chatterson**, 25, Baches Street, Brunswick Place, City Road, N.; while **Messrs. M. A. Harper & Son**, 48,

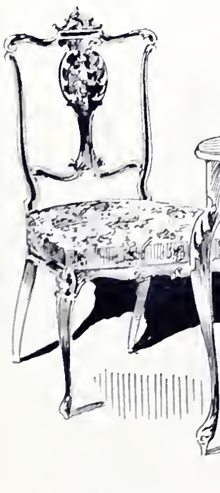


Fig. 2.—Chair, by Messrs. W. Wallace & Co.

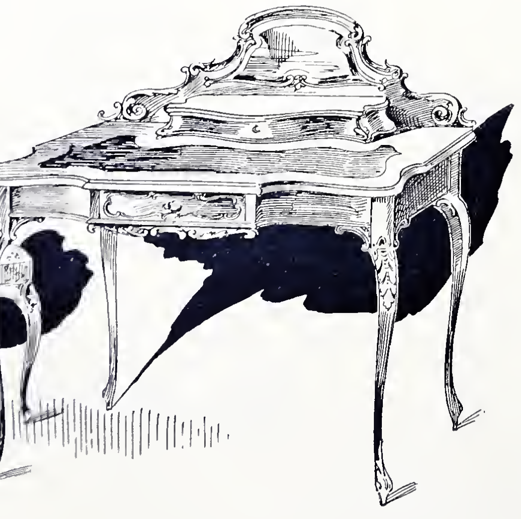


Fig. 3.—Writing Table, by Messrs. T. Lawes & Co.

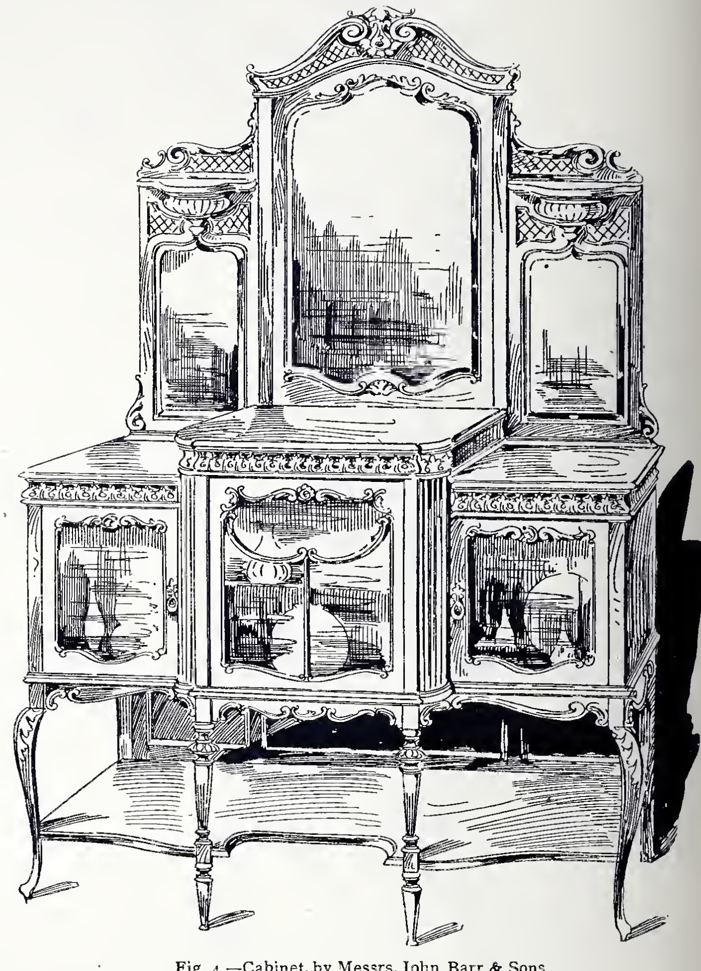


Fig. 4.—Cabinet, by Messrs. John Barr & Sons.

Bethnal Green Road, E., made a valuable contribution to the upholstery section of the display in the charming stuffover goods which they sent in. Anything more luxurious than

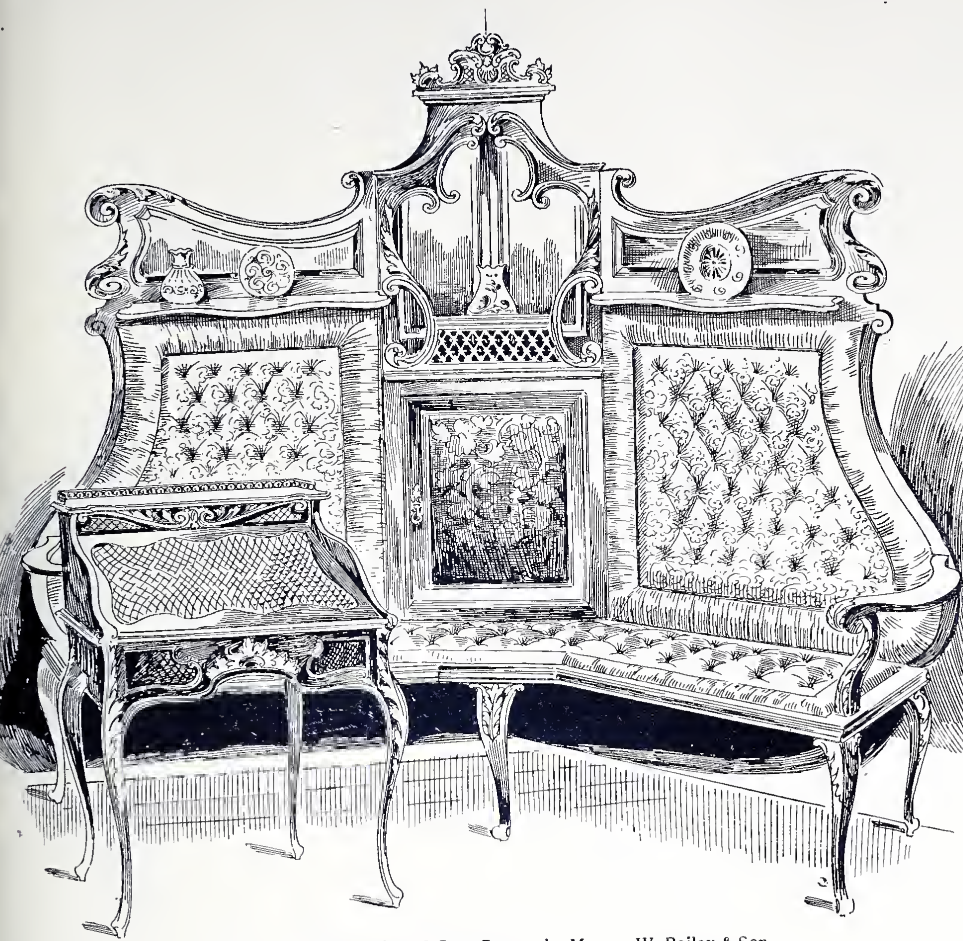


Fig. 5.—Writing Table and Cosy Corner, by Messrs. W. Bailey & Son.

their settees and chairs, showing the application of artistic rugs to upholstering purposes, could not be desired. A mahogany cabinet, on the lines of the eighteenth-century

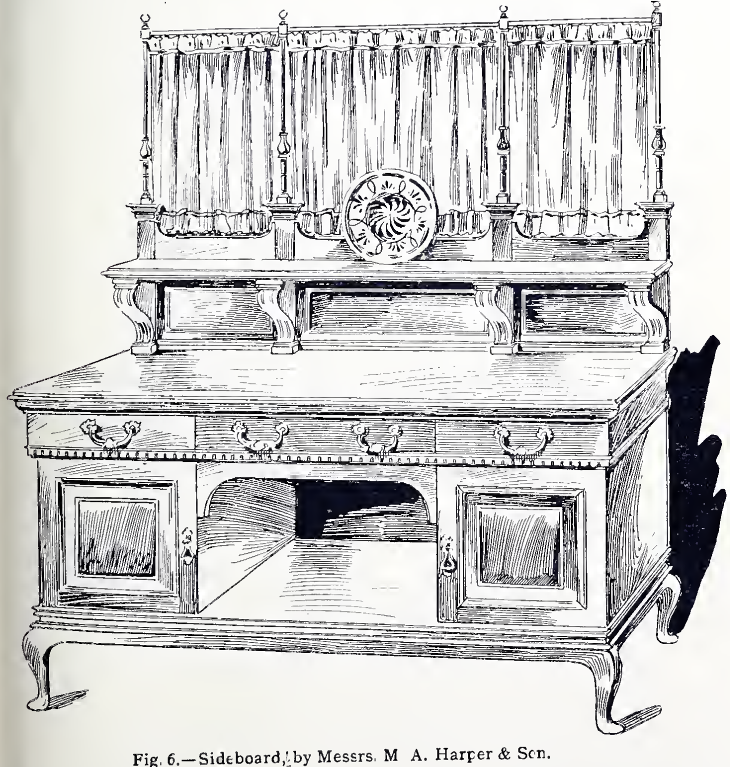


Fig. 6.—Sideboard, by Messrs. M. A. Harper & Son.

English sideboards, constituted one of the charms of the stand, and there was not a prettier piece of work of the class in the Hall. Its general form may be gathered from the sketch published herewith. Fret cutting, by **Mr. Harry A. M. Roberts**, 95, Great Eastern Street, E.C.; an electrical piano, playable by hand, handle, or electricity, by **Messrs. J. M. Grob and Co.**, 18, Dufferin Street, Bunhill Row, E.C.; and examples of carving, by **Messrs. Thomas James Syer & Co.**, 45, Wilson Street, Finsbury, E.C., were interesting exhibits; and **Messrs. B. & M. Sandground** showed the new sideboard which we reviewed in our last issue. The novelty of this sideboard consists in its having a secret drawer for the better preservation of plate, cutlery, &c., and a secret sliding shelf on both sides, as a substitute for butlers' trays, or dinner-wagon. The little cabinet we illustrate from the selection lent by **Messrs. G. S. Lucraft & Sons**, 5a, Leonard Street, City Road, E.C., was accompanied by a mahogany chimneypiece, carved, from a design by Inigo Jones; a rosewood cabinet, carved and inlaid with ivory, in the style of the Italian Renaissance; a chimneypiece in the same materials and style, and a collection of chairs, showing the development of modern chair-making during the last forty years. The design and workmanship in all the foregoing were such as elicited the highest encomiums from connoisseurs in cabinet work. The Renaissance cabinet and mantel in particular were exceptionally fine. Carving was represented by **Mr.**

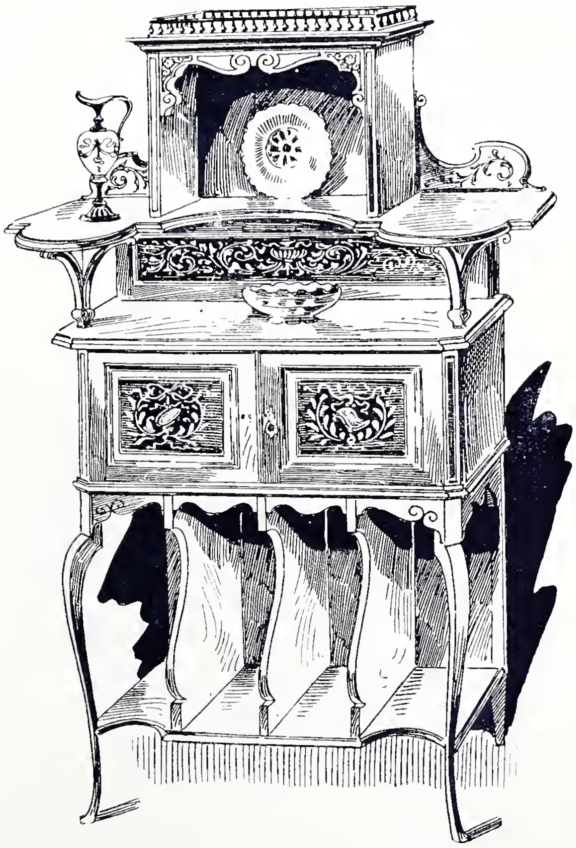


Fig. 7.—Cabinet, by Messrs. G. S. Lucraft & Son.

James Osmond and **Mr. Arthur James Osmond,** 79, Clifton Street, E.C., whose work is too well known to our readers to require comment; as also by **Mr. T. J. Perrin,** 2, Brownlow Road, Dalston; **Mr. E. Potter,** 197, Old Street, E.C.; and **Mr. G. W. Redmond,** 6, Ebor Street, Shoreditch. Turned pillars, spindles, and ornaments are the speciality of **Messrs Deione & Gibson,** Printing House Yard, Shoreditch, a few examples of which were on view. Among those firms whose work proved how absurd is the slur cast upon Curtain Road work was **Messrs. B. Cohen & Sons,** whose exhibit left nothing to be desired. A drawing-room easy chair, of French design, upholstered in Spitalfields brocaded silk; a beautifully carved satinwood chair, upholstered in silks of delicate shades of blue and pink; a bold —or "noble," as the auctioneers would describe it—mahogany arm-chair, carved, upholstered in blue morocco, from a design by Sir Christopher Wren; a quaintly designed oak arm-chair of Gothic character, upholstered in tapestry; and the commanding sideboard which we illustrate, formed the display made by this well-known firm; and the excellence of one and all of the examples was generally acknowledged. Marquetry was exhibited by **Mr. Henry Robert Fairbank,** 47, Hoxton Square; cellarettes, and music seats and cabinets combined—one of which we illustrate—by **Mr. T. Ferris,** 91, Rivington Street, E.C.; and a carved satinwood clock-case by **Mr. G. B. Harrison,** 34 Featherstone Street, City Road. The end of the hall was

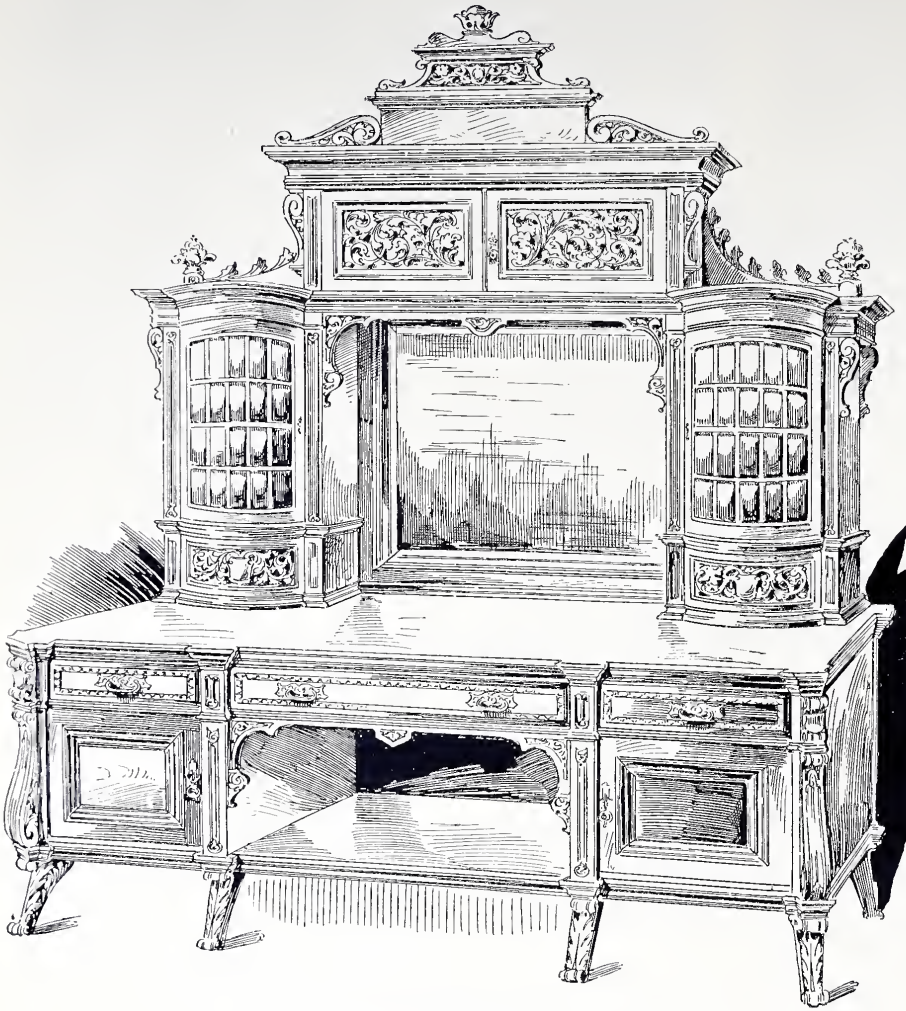


Fig. 8.—Sideboard, by Messrs. B. Cohen & Sons.

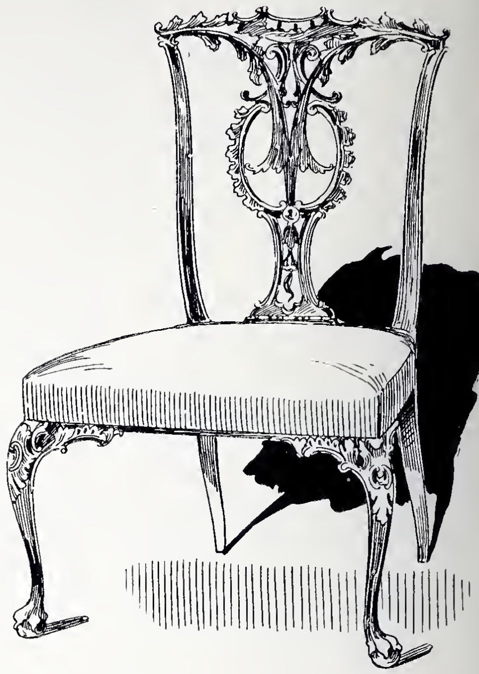


Fig. 10.—Chair, by Mr. George Chant.

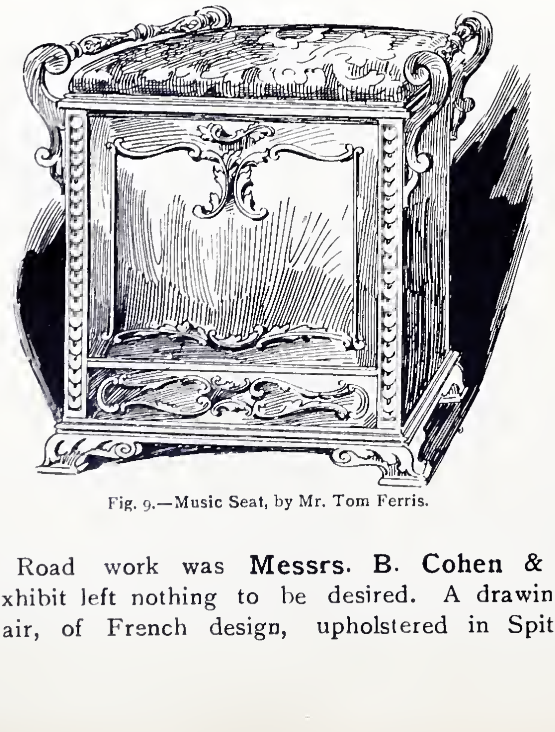


Fig. 9.—Music Seat, by Mr. Tom Ferris.

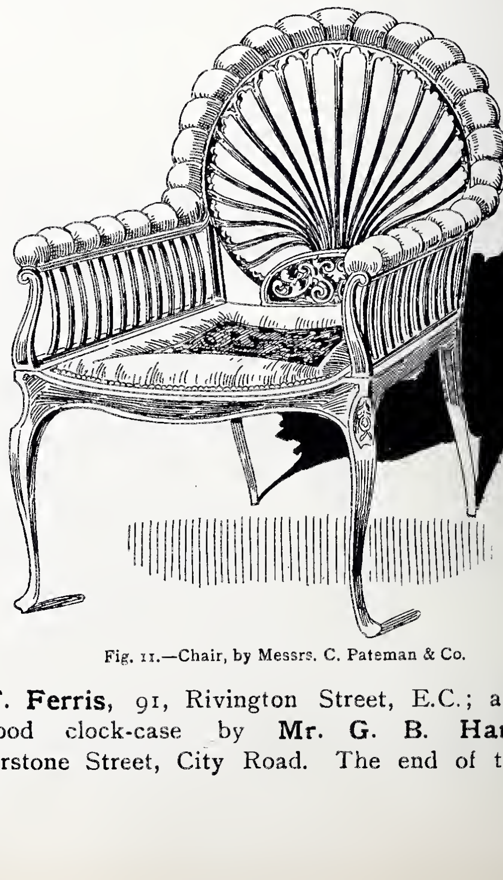


Fig. 11.—Chair, by Messrs. C. Pateman & Co.

beautified by Yhiorde, Koula, Anatolian, and other carpets of choice character, by **Messrs. Treloar & Sons**, 68, 69, and 70, Ludgate Hill, E.C. **Mr. E. Menken**, technical and art publisher and bookseller, 3, 5, Bury Street, W.C., was in evidence with a selection of works upon cabinet making and kindred crafts. Well-made furniture for library and office, bookcases, writing-tables, and combination washstands, came from the showrooms of **Mr. Charles Alstrom**, 76, Great Eastern Street, E.C.; and a skilfully-carved drawing-room chair frame testified to the skill of **Mr. Joseph Blumson**, 82, Gossett Street. **Mr. William H. Vaughan**, 332, 334, Old Street, embraced in his stand representative drawing-room goods in accordance with the latest demands, illustrating the adaptability of French modes, as also our own eighteenth-century styles, to the requirements of to-day. A large and highly successful show came from the premises of **Messrs. Chas. Pateman & Co.**, 120, 122, Curtain Road, E.C., which included representative examples of the "very latest" in drawing-room upholstery. Settees in silk, brocatelles, plush, and velvets, Louis XV. chairs, grandfathers' chairs, carved and inlaid frames, rosewood and mahogany cabinets, escritoires, and davenports, went to form a goodly show, likely to enhance the reputation of the firm responsible for it. An aquarium was fitted up by **Mr. Geo. J. Bell**, 23a, Mandeville Street, Clapton Park, N.E.; wood mouldings were shown by **Mr. J. C. Marshall**, 11 to 15, Drysdale Street; and some solid, well-made furniture, from which we have sketched a chair on Chippendale lines, was lent by **Mr. Geo. Chant**, 71, Leonard Street, E.C. A walnut sideboard, chairs of various descriptions, and a selection of French writing-tables indicated the lines on which Mr. Chant works, and were notable for the quality of their workmanship and sturdy character.

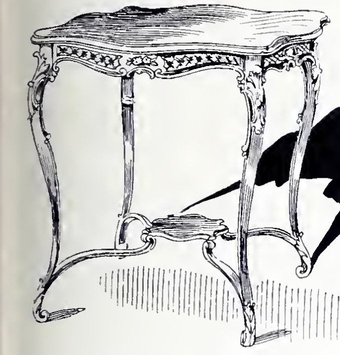


Fig. 12.—Table by Messrs. W. Wallace & Co.

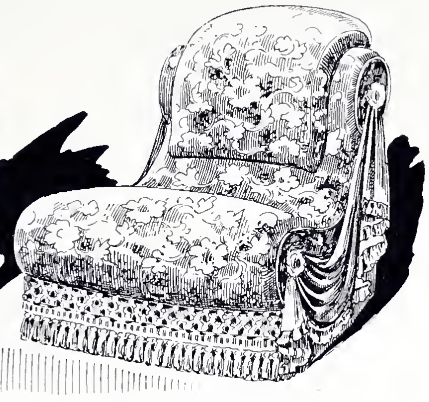


Fig. 13.—Chair by Messrs. B. Cohen & Sons.

Reviews of Trade Literature.

"PRACTICAL DESIGNING."

THE store of literature written for art students generally has, of late years, received no addition of more genuine value than the work recently brought out under the editorship of Mr. Gleeson White, with the above title. The editor states in his preface: "The object of this book is to supplement the ordinary course of design taught in our Schools of Art, by explaining, from the manufacturer's point of view, the limitations and requirements imposed by the material;" and to artists who wish to master the technicalities essential to designing successfully for various branches of art handicraft, "Practical Designing" would prove invaluable. Mr. White has, indeed, been successful in inducing well-known experts, whose counsel may be confidently accepted, to lay bare many of the secrets which they have only gained by long and ofttimes tiresome experience. Their advice will smooth many a rough road to the aspirant who follows it, and will doubtless avert many a disappointment. The chapters of the work are as follows:—Carpet Designing, by Alexander Millar; Woven Fabrics, by Arthur Silver; Pottery, by Wilton P. Rix; Tiles, by Owen Carter; Metal Work, by R. H. B. Rathbone; Stained Glass, by Selwyn Image; Drawing for Reproduction, by Gleeson White; Bookbinding, by H. Orrinsmith; Printed Fabrics, by Arthur Silver; Floorcloths, by Arthur Silver; Wall Papers, by George C. Haité. Truly, when so many masters collaborate to help the inquiring young designer over some of the obstacles which lie in his path, every advantage should be taken of the assistance thus tendered. Mr. George C. Haité, in his excellent chapter on wall papers, describes conventionality as "that severe treatment of nature which subjects it to our will and requirements, bringing its luxuriousness and never-ending varieties down to the limitations of our material which, as craftsmen, we must at once honestly recognise and respect." It is just these limitations of material which form the *raison d'être* of the handbook under review, and each of the writers mentioned has striven, in the space at his disposal, with the aid of copious illustrations, to specify them to the student, and guide him in the way of producing working drawings for the crafts named, which shall express his ideas and be, at the same time, in every way practical. As Mr. Gleeson White remarks, the manufacturer will ofttimes accept a second-class design of a practical nature in preference to a superior scheme which displays a lack of technical knowledge, and errs against the rules of production. Mr. White clearly states that "Art is not directly the subject of this manual; and although each contributor is, as his works in other fields show, zealous to raise the artistic level of his craft, and has little personal sympathy for any restriction imposed for trade reasons only, yet each this once has set aside that object, and done his best to show the artist how to obey the mechanical restrictions which, if they cripple the fancy of the untrained designer, should be no restraint to those who are thoroughly familiar with them." Messrs. Geo. Bell & Sons, York Street, Covent Garden, W.C., are the publishers of "Practical Designing," and it is the cheapest six shillingsworth we have seen of late.

"LA TENTURE ARTISTIQUE."

Among the many excellent art works which Mr. Hugo Cassirer, art bookseller, York House, 1B, Upper Baker Street, N.W., is selling, is "La Tenture Artistique," by M. Eugène Plasky, a specialist in decorative draperies. The draperies—window, bed, and portière—are most artistically represented in colours, and are accompanied by working drawings to assist in their production. Some are, perhaps, too *outré* for our insular tastes, but, still, the work contains many valuable suggestions. There are twenty-five coloured plates, and a corresponding number of detailed drawings. The measurement of the portfolio is 19½in. × 13in. The price is sixty-five shillings.

THE "LABOUR GAZETTE."

We note with satisfaction the advent of the *Labour Gazette*, not only because of the excellence of its matter and production, but also because it is, we believe, the first official periodical published by the Labour Department of the Board of Trade.

The *Labour Gazette* is "a journal for the use of workmen, and of all others interested in obtaining prompt and accurate information on matters specially affecting labour. It is intended to stand to labour questions in the same relation as the *Board of Trade Journal* to questions of trade and commerce."

Treating upon the state of employment in April, as upon information received from Trade Unions, the *Labour Gazette* says:—"Taking three important groups of trades, viz., Building, Engineering, and Furnishing, and analysing the figures, the following results are obtained:—In the Building Trades (comprising carpenters, masons, plasterers, and plumbers), reports from 794 branches of unions, representing 52,441 members, show the state of trade to be as follows:—

		Branches.		Members.
"Fair" to "very good"	...	367	...	24,303
"Moderate" or "quiet"	...	258	...	16,246
"Dull" to "very bad"...	...	169	...	11,892
		794	...	52,441

In these unions the percentage of unemployed is 2·27.

In the Engineering Trades (comprising engineers, ironfounders, and pattern makers), reports from 610 branches of unions, representing 83,109 members, show the state of trade to be as follows:—

		Branches.		Members.
"Fair" to "very good"	...	21	...	1,576
"Moderate" or "quiet"	...	234	...	30,342
"Dull" to "very bad"...	...	355	...	51,191
		610	...	83,109

In these unions the percentage of unemployed is 8·0.

In the Furnishing Trades (comprising cabinet-makers, chair-makers, carvers, turners, upholsterers and polishers), reports from 109 branches of unions, representing 6,455 members, show the state of trade to be as follows:—

		Branches.		Members.
"Fair" to "very good"	...	56	...	3,385
"Moderate" or "quiet"	...	21	...	2,116
"Dull" to "very bad"...	...	24	...	954
		109	...	6,455

In these unions the percentage of unemployed is 2·48."

The journal is full of useful information from all sources, and should prove a success in every way.

THE "TECHNICAL WORLD."

The interest in technical education has increased so greatly of late years, and its importance has become so generally recognised, that our readers will, we are sure, note with satisfaction the publication of the *Technical World*, Nos. 1 and 2 of which are now before us. The publication of this periodical is most opportune, and we have no hesitation in commending it to the notice of all who take an interest in the subjects upon which it treats.

Messrs. TOWNSHEND & Co.'s NEW CATALOGUE.

Buyers cannot complain that Messrs. Townshend & Co., the well-known firm of art metal-workers, Ernest Street, Holloway Head, Birmingham, do not keep them posted up as to their latest productions, for their periodical lists of novelties are as complete and well got up as anything published in that branch of the metal-working industry. Their latest list is as comprehensive as could be desired, and contains illustrations of brush sets, gongs, jardinières, table kettles, floor kettles, superior kettles for kitchen use, floor lamps, inkstands and writing-sets, electric fittings, and other goods constantly in demand in the trades which this journal represents.

Originality of design and lowness of price are leading features in this firm's business, and the excellence of their work is too well known to need reiteration. The new list for the spring and summer trade contains about one hundred and fifty illustrations in all, being as important a selection of novelties as Messrs. Townshend have ever before produced at one time. We have already referred, in a previous issue, to the patent "Arundo" art metal-work, of which this firm are now making a speciality. The form of the "Arundo" metal allows beautiful effects in light and shade, and the material, being comparatively cheap, enables the production of really superior examples at such low prices as cannot but ensure a large and popular demand. Messrs. Townshend & Co.'s London showrooms are at 62, Holborn Viaduct, E.C.

THE "STUDIO."

The *Studio* is the title of a new "illustrated magazine of fine and applied art," which has recently been added to the periodicals of the day, and which promises well. It is excellently printed on good paper, and contains much information of interest to artists and art amateurs generally. The contents of No. 2 includes an article on Gesso-work, by Walter Crane; Coloured Bas-Reliefs, by R. A. Bell; Art Wood Carving at South Kensington; and an article on the Royal Academy, by M. Besnard. The *Studio* is sixpence per month; and is published at 16, Henrietta Street, Covent Garden, W.C.

Kendrick's Directory of the Carpet, Upholstery and Curtain Trades of the United States.

To those of our readers who are on the look-out for a work of the above description, we have pleasure in recommending Mr. Kendrick's excellent work. It contains lists of the carpet and upholstery dealers in all the States, taken alphabetically from Alabama to Wyoming; manufacturers of carpets and other floor fabrics, manufacturers of upholstery fabrics and hardware; and concludes with miscellaneous information of a useful character. The directory is of handy size; the price is one dollar; and it may be obtained from the Trades Publishing Company, 1001, Chestnut Street, Philadelphia, the publishers of our admirable contemporary the *American Carpet Trade and Upholstery Review.*

RANSOMES' WOOD-WORKING MACHINERY.

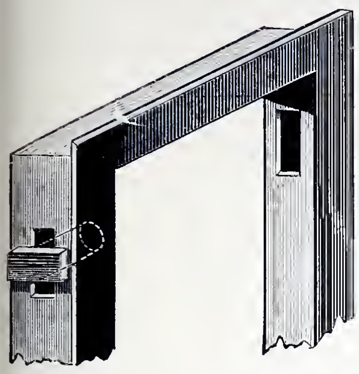
An advance copy of a new illustrated catalogue of the wood-working appliances made by Messrs. A. Ransome & Co., Stanley Works, Chelsea, comes to hand just as we go to press. It is one of the most elaborately got-up works of the kind extant, and we shall review it further in our next issue.

Mr. W. W. White.—Owing to the fire which recently occurred on the premises of Mr. W. W. White, at Leonard Street, City Road, that manufacturer is temporarily carrying on business at Earl's Buildings, Featherstone Street, City Road, E.C., where all communications should be addressed. Due notice will be given of removal to new premises when decided upon.

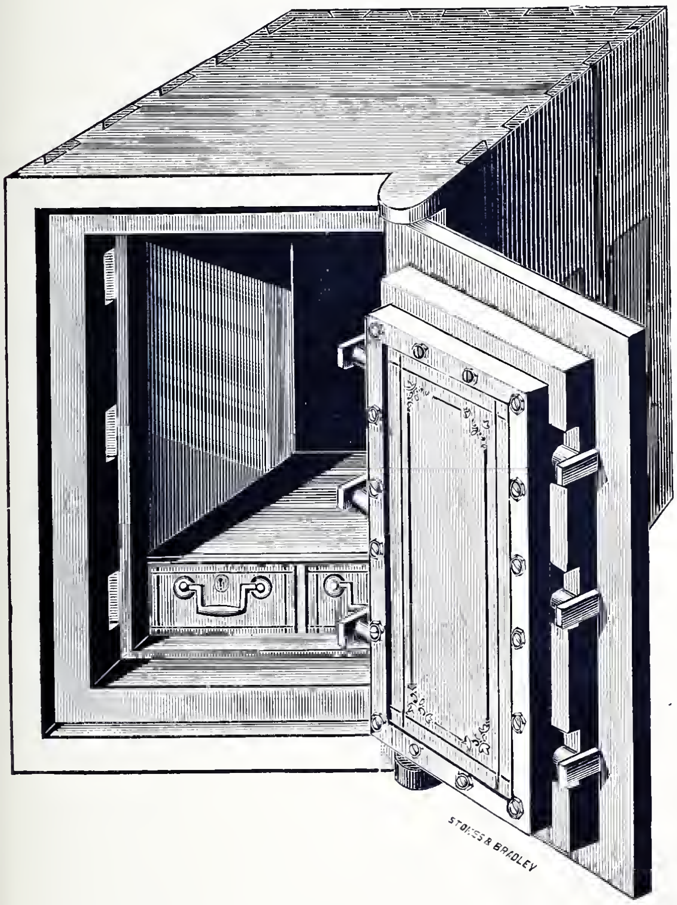
Of Importance to all Cabinet Makers.—That "evil is wrought by want of thought" obtains in the commercial as well as in the world of ethics. Hobbs, Hart & Co., the celebrated lock makers write to us and say that since they called attention "by advertisement in our pages," to the fact that good cabinet-work was too often spoiled by bad locks, and that the public would appreciate reliable fastenings, the trade among cabinet makers has improved considerably.

Round the Trade.

HELLIWELL'S T BOLTED SAFE.

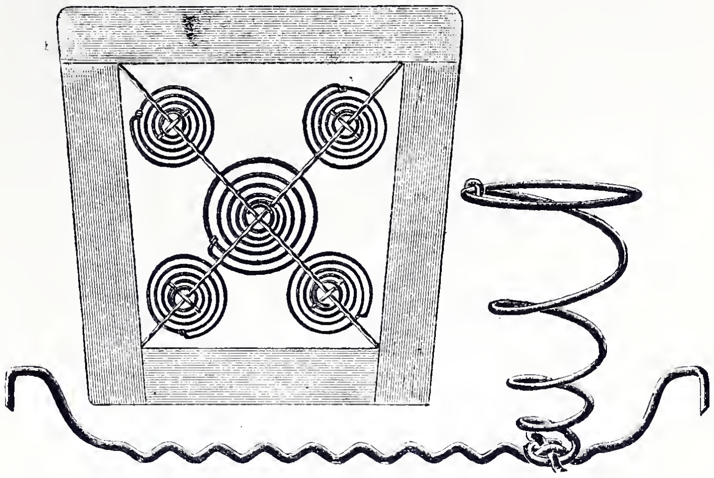


MR. J. H. HELLIWELL, Tunnel Foundry, Dudley, has favoured us with a description of a new invention which is styled Helliwell's T Bolted Safe (Cox's patent), and which the manufacturer describes as "the safest safe in the world." As is stated on the descriptive circular, "The first condition to constitute a genuine safe is that it shall have an ample mass of metal, i.e., not of cast iron, but of wrought iron or steel, all round it, and especially that the margins of metal all round the door shall be of such a strength that no amount of wedging should be able to bend any one side sensibly. This is not only carried out in the patent T safe, as illustrated, but it has bolts so constructed, as seen in the figure, that they lock into the bolt recesses in such a manner as to hold the opposite sides of same together, so that, independent of its own proper stiffness, it cannot be bent anywhere unless by tearing asunder the end on the bolts constituting each T bolt. The bolts, in fact, not only secure the door (as in ordinary safes) from opening, but secure the door and frame together. Prices and all particulars may be obtained by addressing as above.



STAPLE'S PATENT INDESTRUCTIBLE WIRE SEAT.

The patent which bears the above description is one of the most important of its kind introduced of late years. It bears upon the seats of chairs, settees, and the like, and is adaptable to anything which is capable of upholstering. It entirely supersedes webbing, is indestructible, being made of corrugated steel wire; it is simple and effective; it does not stretch or sag; it is cheaper than webbing; is clean and sanitary; is easy and quick of adjustment, making it possible to "spring" a seat a minute; and can be used with many chairs which it has not hitherto been practicable to upholster with springs. The device consists of hanging wire supports, the respective ends of which are bent upwards and finished with points for attaching to the top of the chair seat frame. The horizontal portions of the supports are corrugated and bear such a relation to the circular coil of the wire at the smaller end of the spring, that when the spring is passed below one corrugation and over the next, and the spring revolved until the end is interlocked, the parts are firmly bound together by a wedging action which renders the attachment to the single wire as firm and reliable as though the spring were a part of the supporting wire. This seat support is adapted to all sizes and shapes of chairs; all that is required is that the seat frame shall have an opening to receive the supporting wires.



A careful consideration of the above description will show that the supporting wire acts as a substitute for the webbing now used, with this material difference: that whereas the webbing is attached to the under side of the seat frame by means of tacks, the new support is attached to the upper side of the seat frame by means of the nail-pointed end of the support, and in this will be found one of the greatest advantages of the seat, as pressure on top of the seat upholstered with webbing has a tendency to force out the tacks or cut the web at the tack heads, while the new seat is only made the more secure and rigid by such pressure. Particulars as to price, &c., may be had by addressing Messrs. Henry Payne & Co. (successors to J. H. Valentine & Co.), sole manufacturers, 77, Turnmill Street, (adjoining Farringdon Station), London, E.C.

Mr. T. FRENCH.

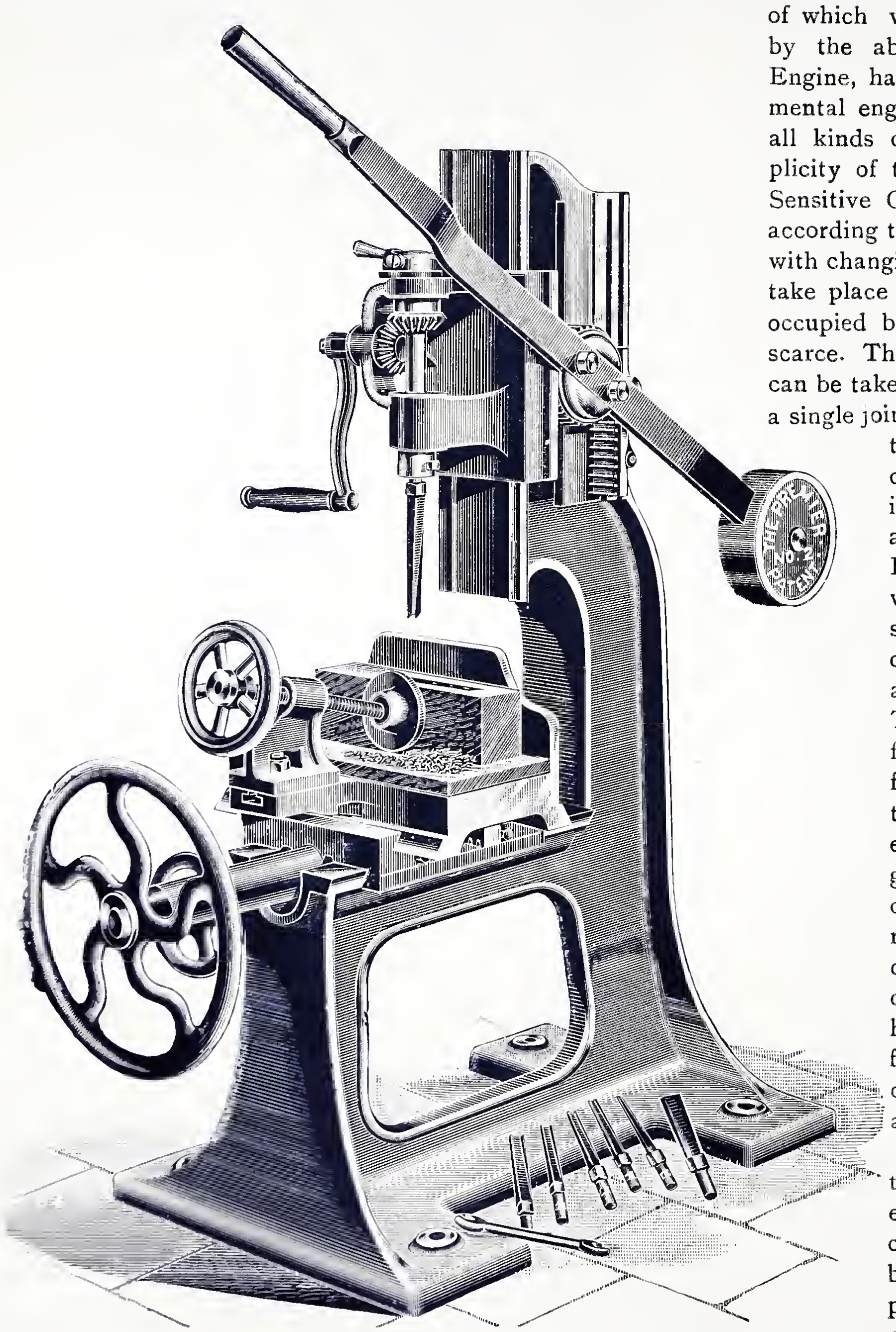
The window blinds have much to do with the appearance of the house, and it is meet, therefore, that they should always be kept in good condition. "Show me a man's windows," once said an experienced house-agent, "and I will tell you pretty well the condition of his dwelling and the condition of his finances," and there is a great deal of meaning in that statement. Venetian blinds are specially liable to give way and become disorderly in appearance unless manufactured upon proper principles and with proper materials, and the ladder tape used in their hanging plays an important part in their success. Mr. Thomas French has proceeded upon new lines in his speciality, the Improved Woven Blind Ladder Tapes and Webs for Venetian blinds, which has led to great success.

French's ladder tapes and webs are suitable for all kinds of Venetian blinds, in every size, quality, and style; give additional strength, durability, and lightness to the blinds; and give no trouble of any kind. The manufacturer has had twenty-seven years' practical experience in producing the goods referred to, and, therefore, has a thorough knowledge of the requirements of the trade. They may be obtained from any wholesale warehouse.

"PREMIER" HAND-POWER MORTISING MACHINE.

The builders of the "Premier" Hand-Power Mortising Machine, Messrs. John Wild & Co., Ltd., Falcon Iron Works, Oldham, have endeavoured in its construction to produce a machine with as few parts and complete as possible. It will be noticed that the power applied to the machine handle is transmitted direct to the chisel, and has not to pass through a number of joints, pins, and levers, which enhances the usefulness of the contrivance. This machine is suitable for working either hard or soft wood, and is therefore useful for cabinet makers, joiners, wheelwrights, and other workers in wood. As will be seen from illustration, the frame is all in one casting, thus giving the machine great rigidity and strength, both of which are not only desirable but absolutely necessary for the execution of good and accurate work. The handle for bringing down the chisel to its work is placed so that the operator stands in an easy and natural position whilst at work. The head may be raised or lowered to suit the various thicknesses of timber. Each machine is complete with boring apparatus, six self-coring chisels, one core driver, spanner, &c.

The leading features of this machine are its simplicity, strength, accessibility to all working parts, no joints or pins, large wearing surface, good finish and cheapness.



THE CAMPBELL GAS ENGINE CO., Ltd.

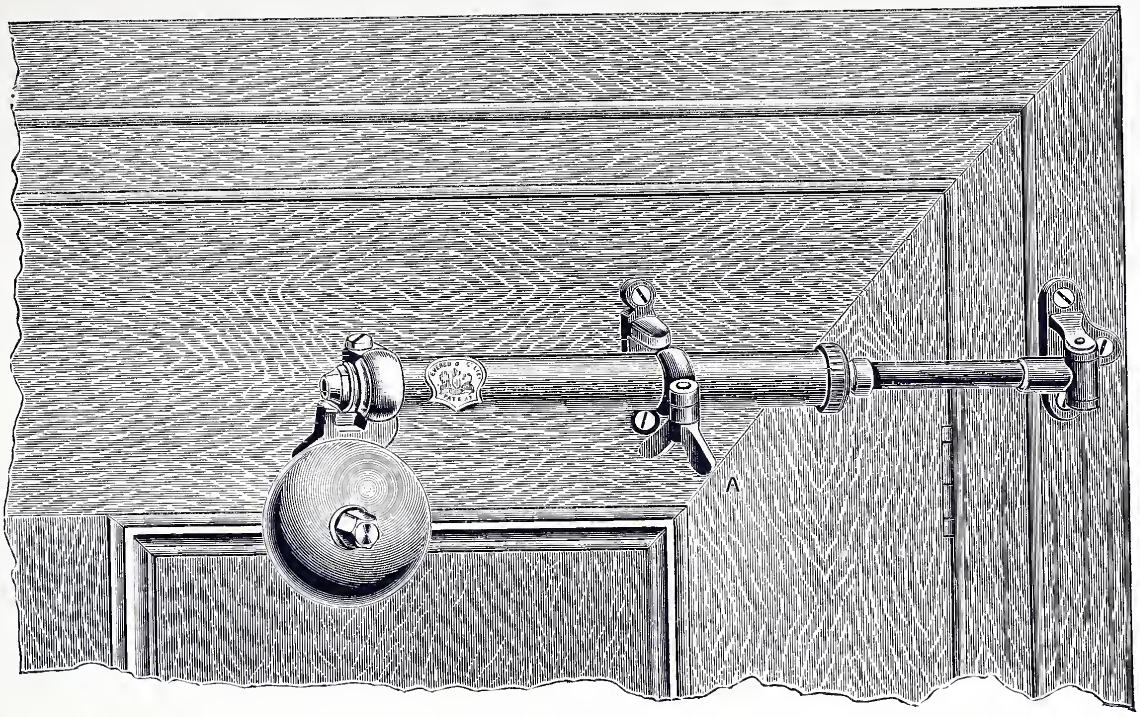
New and most admirably fitted premises, an illustration of which will appear in our next issue, have been acquired by the above well-known company. The Campbell Gas Engine, having been so long on the market, is not an experimental engine, but one that has been tested and tried, doing all kinds of work, and proved itself successful. The simplicity of the engine is an important feature. The Patent Sensitive Governor regulates the consumption of gas strictly according to the work done, and ensures steady regular driving with changing loads. For work where sudden changes of load take place this engine is specially suitable. The small space occupied by the "Campbell" is advantageous where room is scarce. The simple valves used are specially made so that they can be taken to pieces and cleaned very easily without breaking a single joint. All joints under pressure are made with metal-to-metal faces, no asbestos millboard, rubber jointing, or putty whatever being used. Patent timed ignition is on all engines, as also patent ignition tubes to last a considerable length of time without changing. Patent starters are fitted on engines above 8-h.p. when required. The crank-shafts are cut out of solid steel forgings, and machined bright all over. Among other features may be noted the fact that there are no overhanging cylinders on engines above 3-h.p. This prevents vibration, and makes the engine, when fixed, run steadily and noiselessly, while no heavy foundations are required. In large engines especially this is of great importance. The outer cylinder of engine and engine bed being cast in one piece gives great strength and rigidity to the whole engine. All cylinders are fitted with loose liners, and can be easily replaced when worn. Fly wheels are keyed on their own crankshaft, and then turned dead true in their own bearings. Coupled with the above advantages, high-class design and workmanship are leading features. Trained workmen are employed at all the company's branches, and the men are not allowed to attend to engines not made by the company.

The tested consumption with Halifax gas shows that when working to full power the "Campbell" engines use from 17 cubic feet in the larger to 25 cubic feet in the smaller, per indicated horse-power; but as already mentioned, the gas consumed is proportionate to the work done. The company, in addition to the manufacture of their gas engine, supply and give estimates for complete plants along with engines, for wood cutting machinery, engineers' machine tools, corn grinding and crushing machinery, chaff cutting machinery, hoisting machinery of all kinds for warehouses and mills, also the requisite shafting, gearing, and belting.

We shall, as intimated, illustrate the interior of the new works, in our July issue, giving some particulars as to their arrangement.

A NEW DOOR SPRING AND BELL.

Messrs. Evered & Co., Ltd., 28, Drury Lane, W.C., are now introducing the contrivance which is illustrated below, and which possesses strong advantages to recommend it. In the first place, it is a powerful door spring of a durable and efficient character. Secondly, the fact of the bell being placed where it is makes it impossible for anyone to avoid its ringing when opening the door from outside, which can easily be done where the bell is simply fixed above the door in the ordinary manner. In this new invention the bell is rung by a rod—a piston, which slides from the end of the tube on the door being opened, ringing it both when the door opens and when it closes. The bell may be removed at will if not required.



It is often desirable to keep a door ajar, or even wide open, but where an ordinary spring is employed this can only be done by placing some obstacle to stop its progress. With Messrs. Evered's spring, the door is kept from closing by slightly loosening the thumbscrew shown in the illustration, while, at the same time, the spring acts to close it just as far as may be desired. By loosening the thumbscrew altogether the power of the spring is entirely nullified, and permits the door to stand wide open, or at any other angle. The idea is both simple and efficient, and should meet with the demand which it merits. It is specially suitable for offices, and public buildings generally, and Messrs. Evered and Co. will be happy to forward full particulars on application. The price brings it within reach of everyone.

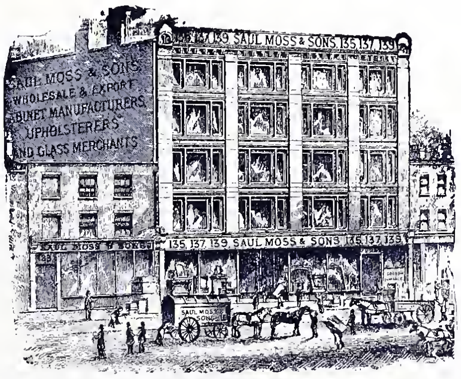
Messrs. CROFTS, ASSINDER, & CO.

During last month we had the pleasure of inspecting the premises and plant laid down by Messrs. Crofts, Assinder, & Co., of the Empire Bedstead Works, Heath Mill Lane, Birmingham. This firm have recently entered upon this branch of the hardware industry with the intention of devoting their energies to the production of the very best class of goods, both as regards material and design. A conspicuous feature is being made of cast mounts and ornaments, which are very chaste and unique in character. As we passed through the lacquering, turning, and polishing shops on the occasion of our visit, we could not but notice the great care and attention paid to every detail in order to ensure the highest finish. We observed some excellent bedsteads in the various processes of manufacture, displaying great originality of design. Bedsteads to accord with the Chippendale, Sheraton, Adam, Empire, Louis Quinze, and Louis Seize styles are included in their selection.

Messrs. Crofts, Assinder, & Co. intend to lay themselves open for a large export and shipping trade, as well as to cater for the best firms in the United Kingdom. The name is one well known for excellence of production in brass goods, and there can be little doubt that it will soon occupy a leading position in this new branch. Catalogues of registered and novel designs, with full lists of prices, will be issued this month. In the meantime, specimens of these productions may be seen at the London showrooms, 32, St. Mary Axe, E.C., where they are represented by Mr. M. J. Newton.

Messrs. SAUL MOSS & SONS.

" A large and well-assorted stock " is no misnomer as applied to the extensive selection of goods kept by Messrs. Saul Moss and Sons, the old-established firm of 133, 135, 137, and 139, Curtain Road, London, E.C. These cabinet makers wisely follow the rule of not allowing any obsolete goods to remain in their showrooms, and are constantly turning over their stock and bringing it up to date in every way. This is an important point which buyers should note.



The frame room is replete with all manner of patterns for the dining-room and drawing-room, comprising goods to suit all tastes, pockets, and requirements. The quality in one and all is first-class. The same may be said of the bedroom suites, with some of which we were specially struck. Good design and workmanship are leading features in this, as in other departments of the business.

The above premises contain every appliance for the most expeditious and satisfactory carrying out of the business, which is a large one and ranks among the oldest established in the trade. Many improvements and alterations have been made since the occasion of our last visit, which was made when the new premises were opened, and the management is in the hands of the four brothers constituting the firm, who are able to personally superintend every branch.

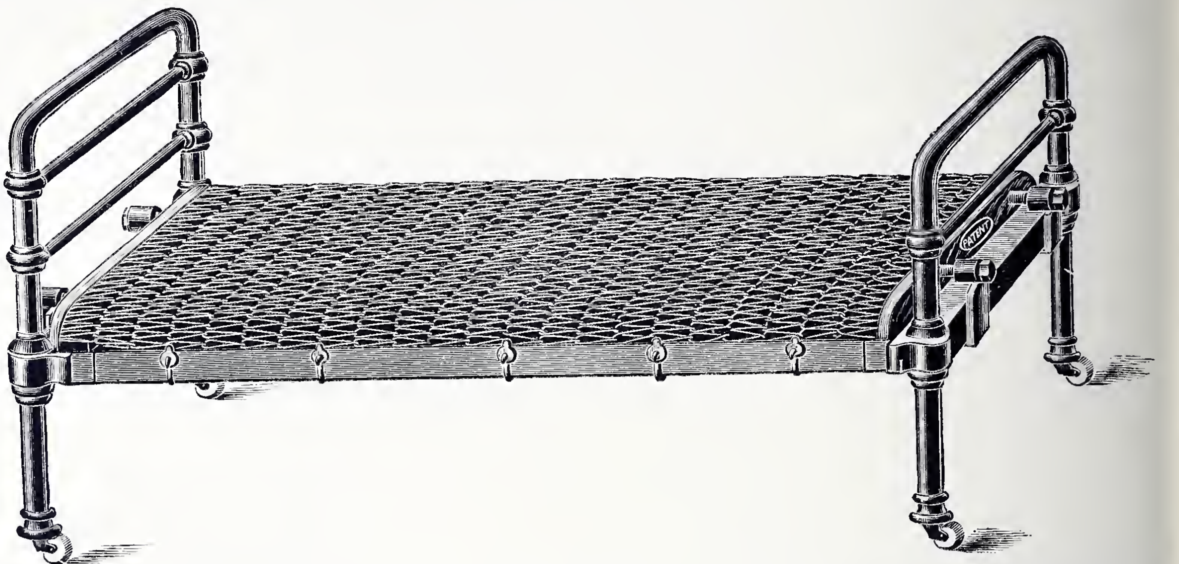
The Liverpool establishment, at 46, Paradise Street, is equally extensive as the London house, and is a branch of one and the same firm, conducted by the senior partner, who has had over fifty years' experience in the trade. Messrs. Saul Moss & Sons wish to emphasise the fact that they are in no way associated with any other firm of a similar name in the trade.

Messrs. DEXTER & CO.

A few years ago chairs in this country were almost entirely made by hand, and we have heard of men starting as chair masters with a capital of twenty shillings. Now all that has been, and machinery is employed by the leading chair manufacturers in every branch, from the production of a common Windsor or cane seat to a highly-finished suite with carved panels.

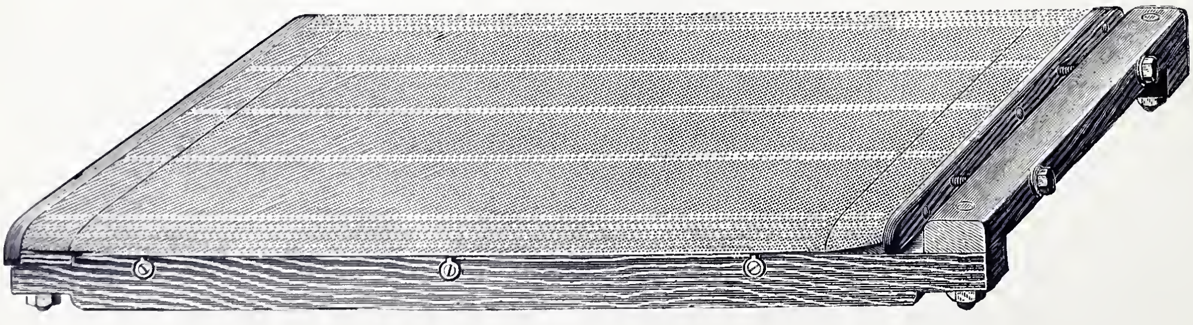
Among the firms making machinery for chair manufacturers may be mentioned Messrs. Dexter & Co., of High Wycombe, who are making a speciality of their lathes, band-sawing, cane seat making, and other machines for chair makers' use.

Messrs. Dexter & Co. are also makers of rounding machines, seat boring and tenoning machines, and have specially given their attention to producing strong well-made machinery, that in the hands of comparatively unskilled workmen will turn out good work in large quantities at a rapid rate. Another speciality of the firm is revolving irons for swivelling chairs, of which they make many thousands.



NOVELTIES IN WIRE MATTRESSES.

Messrs. W. Pitt & Sons, of the Crown Works, Heath Mill Lane, Deritend, Birmingham, having recently made very considerable changes in the *personnel* of their business, are greatly enlarging their premises, and are laying down new machinery and appliances for coping with the rapidly increasing demand for their novel patents in woven-wire mattresses, ships' hammocks, railway carriage seats, and institution bedsteads.



One of the most important of these patents is worked out in a novel and original way, and consists of a mattress made of extra strong wire woven in the shape of the figure 8. These sections are looped or interlocked together by a simple mechanical process, and, when properly strained to their fullest extent, are not only lighter, but claim to be stronger, than others in the market. Not having any curls or knots of wire in the texture there is no likelihood of any dirt or vermin lodging in them. They are therefore perfectly sanitary, and most suitable for use on ships, and similar associations. These mattresses are fastened at the sides with a patent tube which prevents their bagging in the centre, but which, while stretching them tightly, leaves them sufficiently flexible to be perfectly comfortable. These are in such great demand that new machinery is now being laid down to facilitate production. The principle of the patent may be seen from the accompanying diagram.

Another patent consists of what is termed a Steel Tape and Band Mattress, which is formed by weaving a broad steel band, similar to the old crinoline steel, with ordinary strands of wire, an arrangement which leads to the mattress being considerably strengthened, without its cost being increased. Several patents have, from time to time, been taken out to arrive at this result, and telegraph wire, rope, and catgut have in turn been employed, but none have been so successful as that referred to above.

These mattresses are capable of bearing an enormous weight, and as many as six or eight men can stand upon them at one time without injury. They are perfectly finished, and have a very high-class appearance.

A third patent consists of what is called a hook-down mattress, which has tinned malleable iron hooks woven in the edges of the wire mesh, which enables them to be fastened to the sides of the bedsteads, or wood framework, and removes the difficulty of the mattress bumping against the frame when the occupant is getting out of bed. These hooks will be seen attached to the mattress on diagram 2.

As all these patents are of a radical character, the attention of upholsterers, furnishing ironmongers, merchants, and shippers is called to them.

In addition to the foregoing, Messrs. Pitt & Sons have a speciality which they call their Patent Institution Bedsteads, which are fitted with their "figure 8" mattresses, and are made pecially strong for the service required. The Spring Tightenng Mattress is another novelty patent, which takes the place of :loth sackings. This is attached by vire knots, which are slipped into a ıollow tube, or rod, at the sides. As it :an be removed instantly it is specially ıdapted for institutions, into many of which it is finding its way at home ınd abroad. All buyers will find an nspection of Messrs. Pitt's novelties will well repay the time and trouble taken in so doing.

Mr. J. L. MITCHELL.

This gentleman, who for several years was the sole partner in the late firm of Mitchell Bros. & Co., Utrecht velvet importers, and who, during ten months of last year, traded with Mr. Richard Barrett, which partnership was dissolved early in January last, has recently recommenced business under the style and title of Mitchell, Son, & Co. This new firm occupies (temporarily. pending the acquisition of more suitable premises) the third and fourth floors of 12, Newgate Street. Mr. Mitchell has with him his son, who was also in the late firm, and from his practical knowledge of upholstery soft goods, taken with the fact that he is personally well-known to a large circle of the trade throughout the United Kingdom, should succeed in his undertaking. He informs us that he is prepared to give prompt and personal attention to all orders that may be sent through the post to his firm, Mitchell, Son, & Co.

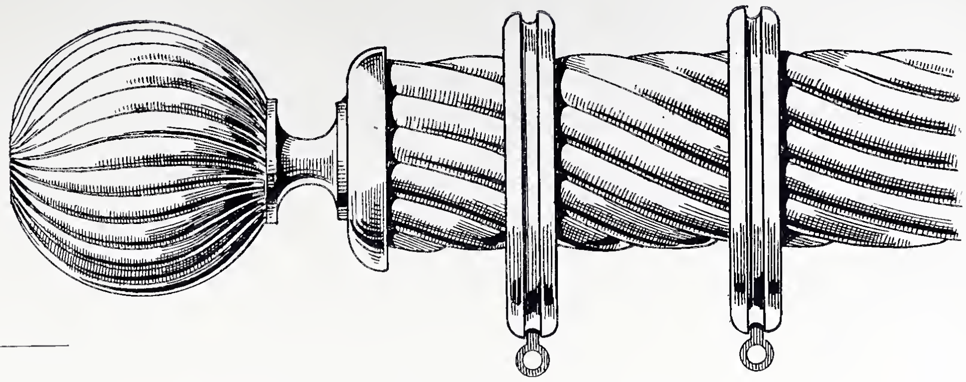
Novelties and New Inventions.

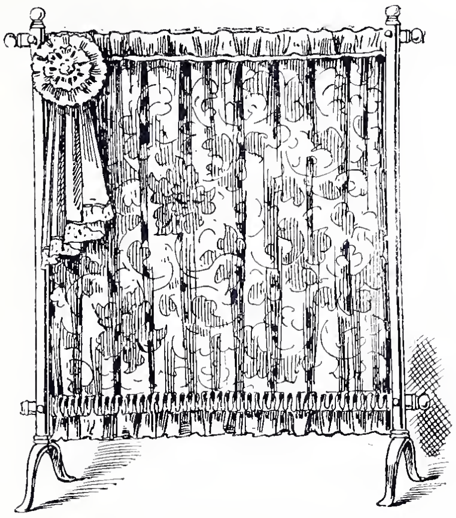
NOVELTIES BY MESSRS. HUNTER & HYLAND.

THE above well-known firm, of 15 & 17, New Oxford Street, W.C., are prolific in the production of novelties in metal—brass specially—suitable for the furnishing showroom, and their inventions are always well worthy of attention on the part of the buyer.

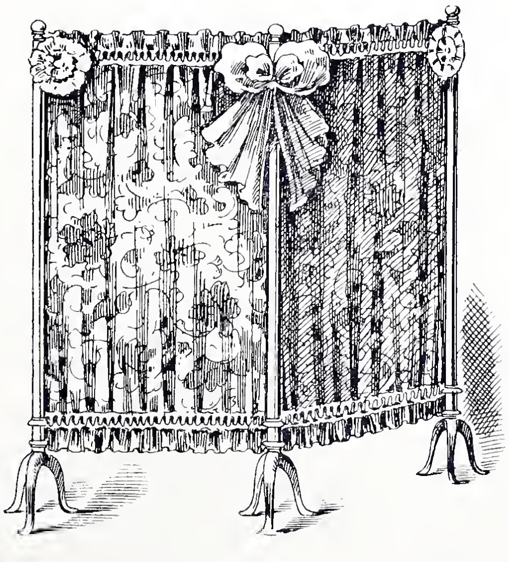
Our last two illustrations represent two forms of a new style of brass and silk screen which has just been introduced by Messrs. Hunter & Hyland or the furnishing trade, and which are at once light, decorative, strong, and comparatively inexpensive. They can be draped in any colour to accord with the decoration of the room for which they are intended—which is an advantage—and would form helpful additions to the furnishing of many an apartment. They can, of course, be covered in any material, inexpensive or costly, to suit the taste and pocket of the purchaser.

The "Corinthian" cornice pole is another novelty illustrated, which, as will at once be evident, is a handsome advance on the ordinary type of thing. The manufacturers claim for it that it is the greatest improvement produced in cornice poles, and they are expecting that it will meet with a large demand, which it certainly should do. The pole is handsomely finished, and the rings travel upon it with the greatest freedom.





The Registered Hat and Coat Rails, fitted with strong polished brass rods and fittings for hats, coats, and caps; a new Swing Arm for supporting portière draperies; a Registered Bracket for supporting drapery in draping bedsteads; and many other novelties, are well worth noting; and we recommend buyers to take an early opportunity of obtaining particulars of them. Indeed, a call at 15 and 17, New Oxford Street, London, W.C., always repays those who are on the look out for saleable novelties.



TRADE·REPORTS ·AND·PATENTS·

THE following list has been compiled expressly for THE CABINET MAKER AND ART FURNISHER, by Messrs. G. F. REDFERN & Co., Patent Agents, 4, South Street, Finsbury, London, E.C., and at Paris and Brussels.

APPLICATIONS FOR LETTERS PATENT.

Bedstead mounts, 8762, W. H. Bigley, for "Improvements in the manufacture of bedstead and like mounts" Dated May 3rd, 1893.

Bidet, 7800 L. V. J. Rougeaux, for "An improved bidet." Dated April 17th, 1893.

Chair, 8232 F. Case of Tudeley Vicarage, Tonbridge, Kent, for "An improved child's reversible table chair." Dated April 24th, 1893.

Chairs, 9057. J. Gamlin, of 182, Grange Road, Birkenhead, for "A brace for securing and strengthening the backs of chairs" Dated May 6th, 1893.

Folding beds, 8229. E. Schroder, for "Improvements in folding beds." Dated April 24th, 1893.

Furniture trimmings, 8087, R. Harker, for "Improvements in furniture trimmings, fringes, or edgings, and in means or apparatus employed in manufacturing the same." Dated April 21st, 1893.

Looking glasses, 7931, C. Cox, for "Improved arrangement for adjusting swing looking glasses." Dated April 19th, 1893.

Mattresses, 8149. S. Wilson, for "Improvements in the manufacture of metallic bedsteads, whereby the attachment of spring mattresses thereto is facilitated." Dated April 22nd, 1893.

Mattresses, 8413. H. & E. Brupbacher, for "An improved cushion or mattress." Dated April 27th, 1893.

Mattresses, 9424, G. W. Fox and J. L. Hulme, for "Improvements in woven wire mattresses and similar spring fabrics." Dated May 11th, 1893.

Mattress preserver, 8709. H. Elder, for "A new or improved mattress preserver." Dated May 1st, 1893.

Tables, 7779, L. Echenard, for "An improvement in folding tables and other articles of furniture." Dated April 18th, 1893.

Wood carving, 7709, W. P. Thompson, a communication from C. Bianchi and G. de Santieron de St. Clément, of Italy, for "Improvements in or relating to the production of designs on wood in imitation of carved work, and apparatus therefor." Dated April 17th, 1893.

Wood turning, 8243, W. S. Bemi, of 31, Nelson Street, Peter Street, Hackney Road, London, for "A wood turning machine for cornice or curtain-pole rings, &c." Dated April 24th, 1893.

Writing cabinet, 8339. Gragnani, for "Improvements in writing, dressing, show cases, tables, and similar cabinet-works." Dated April 25th, 1893.

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RAILWAY RATES FOR TIMBER.

RAILWAY RATES AND CHARGES (TIMBER) AMENDMENT BILL.

This bill has been brought in and read a first time, and is backed by Mr. Furness, Sir James Whitehead, Sir Albert Rollit, Sir John Blundell Maple, Mr. Storey, Mr. Brand, Mr. A. C. Morton, and Mr. Bennett. Its object is to remedy certain grievances of the timber trade arising out of the passing of the Railway Rates and Charges Provisional Order Confirmation Acts of 1891-92, and to restore by statutory amendment the conditions of carriage as regards timber which existed prior to the passing of those acts. The main proposal of the bill is that timber (with certain specified exceptions) shall be carried at measurement weight only and in class C, thus repealing the provisions of the scheduled acts in which timber at measurement weight is placed in class I, and at actual machine weight in class C, thereby penalising measurement (almost all sales and purchases being made by measurement only). The apparent option in the method of carriage owing to the rates in class I being considerably higher than class C is consequently valueless for practical purposes. An amendment to the North Eastern Provisional Order Confirmation Bill moved in the House of Commons in 1892 by Mr. Furness, placing timber at measurement weight in class C, was only rejected by thirteen votes in a comparatively full house, and under a strong appeal against it by the Government, and the bill seeks, amongst other things, to give effect to the same principle. The general convenience of carriage by measurement weight was recognised by the railway companies and agreed to by them in the arrangements which they made with the Timber Trade Federation of the United Kingdom on the 17th and 28th of March last, and further that it should at once come into operation and be retrospective as from the 1st of January, 1893. It is, therefore, now the practice again of the railway companies to carry by rail at measurement weight as heretofore, excepting so far as regards certain kinds of woods which as formerly, being bought, sold, or carried by machine weight, will, with the full approval of the Timber Trade Federation, continue to be carried by machine weight. The bill, besides amending such provisions in the acts of 1891-92 as were detrimental to the timber trade, confirms the agreement on points of detail arrived at between timber merchants and the railway companies, and, so far as is known, embodies the wishes of all branches of the timber trade in various parts of England, whether native or foreign, and it provides safeguards against frauds being practised upon the railway companies.

Chips & Shavings of Trade News

The "Princess May" Table is a fancy table in mahogany, decorated with hand painted May flowers, &c., which Mr. Frank P. Levi, the enterprising cabinet manufacturer, of Crowndale Cabinet Works, Bayham Street, N.W., is bringing out as a seasonable novelty. It should be seen by all buyers.

A Trade Dinner.—A dinner was given in Glasgow about a fortnight ago, at the North Bristol Hotel, to Mr. J. McGeachin, late of the firm of Messrs. W. & I. McGeachin, house furnishers, Great Clyde Street, upon that gentleman's retirement from that firm on his acquiring the well-known old established business of Messrs. Affleck and Son, Ayr. That event was also the occasion for the presentation to Mr. McGeachin of a handsome diamond pin, from the houses with which he had had business relations. The chair was occupied by Mr. Harold H. Benjamin (H. L. Benjamin, London), who was supported by most of the leading furnishing manufacturers in Scotland, in addition to the guest of the evening and his brother, Mr. W. McGeachin. The party numbered about forty, and the proceedings throughout were of a most enthusiastic character. The chairman proposed the toast of the evening, "Our Guest," and numerous other toasts were proposed and responded to. Mr. R. Cotrell (Glasgow) made the presentation, Mr. McGeachin replying in feeling terms. The evening ended with music, "Auld Lang Syne" being rendered in truly national style.

[For continuation of Chips and Shavings of Trade News, and Commercial Intelligence, see Advertisement Pages].

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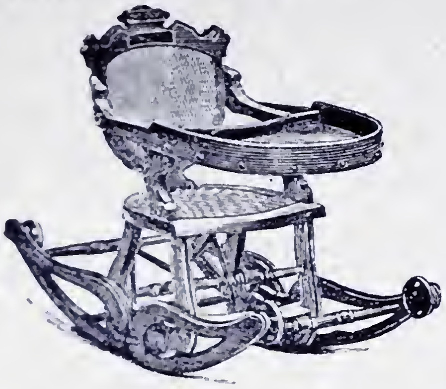

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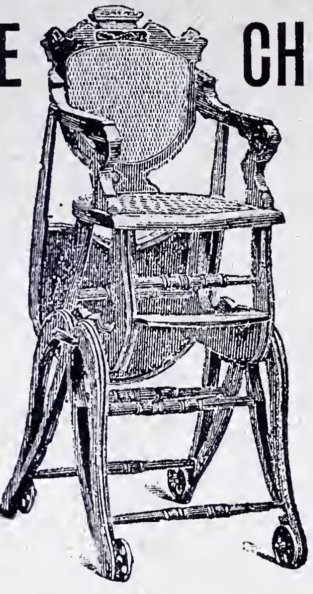

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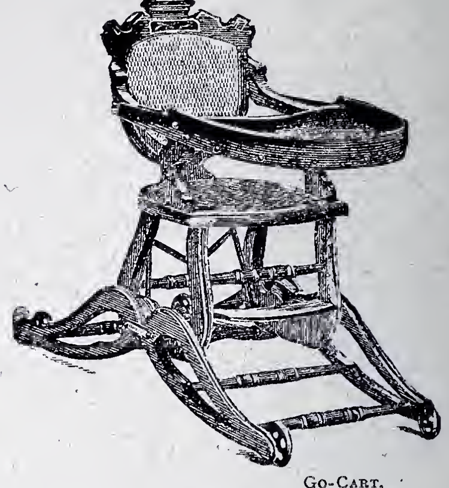

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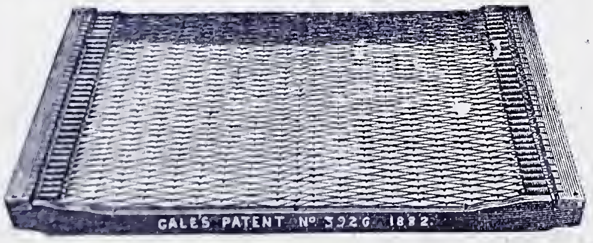
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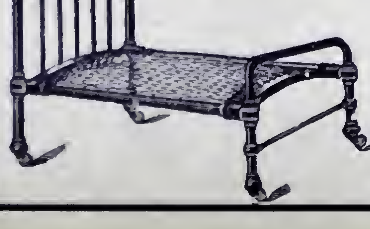

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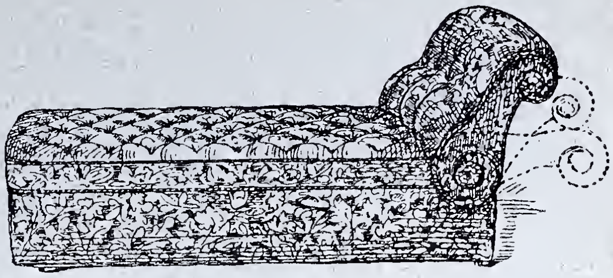

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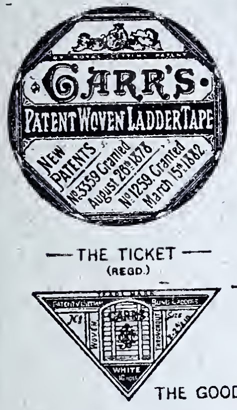
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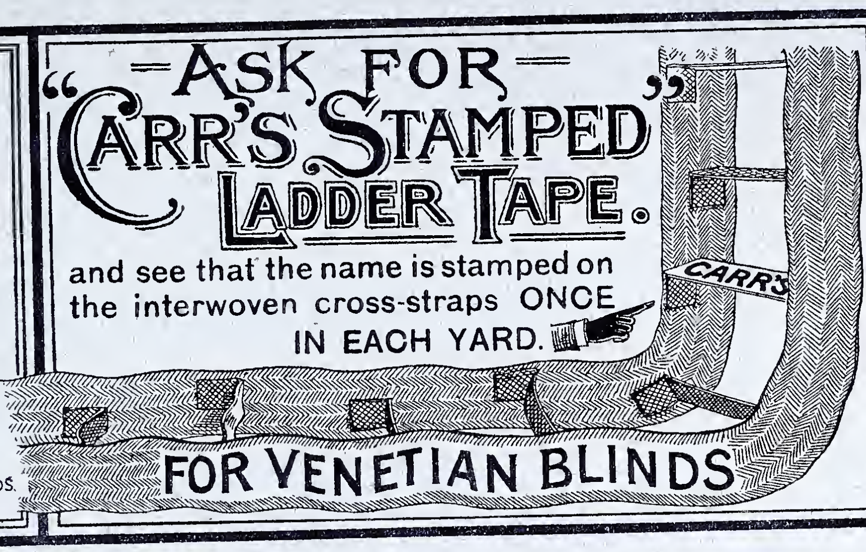

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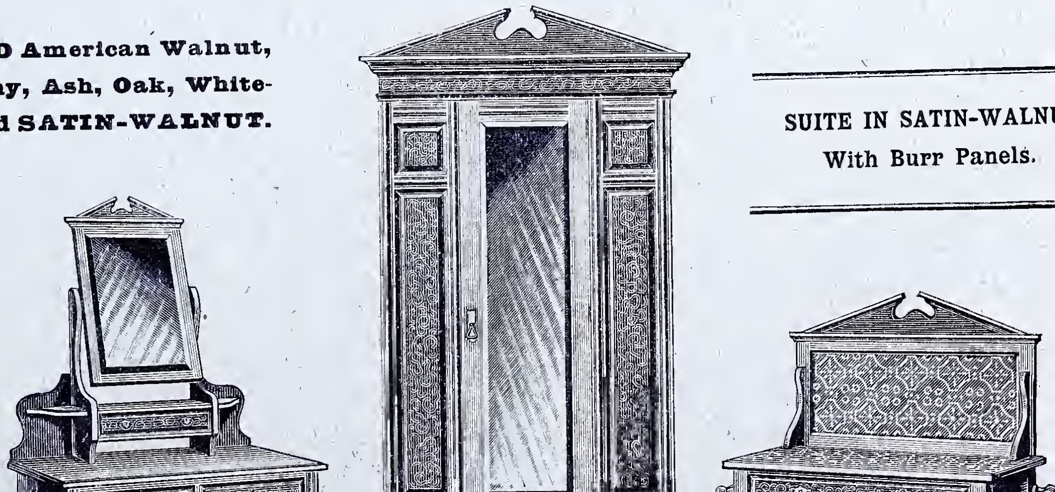

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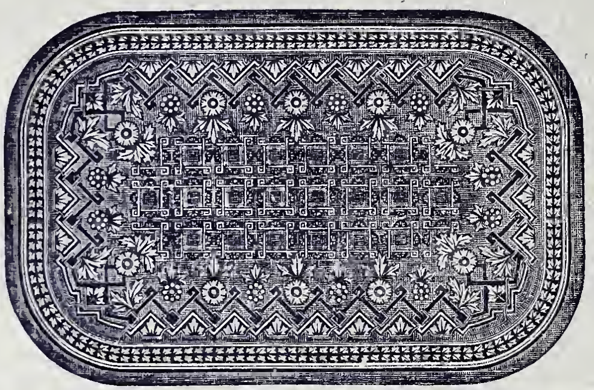

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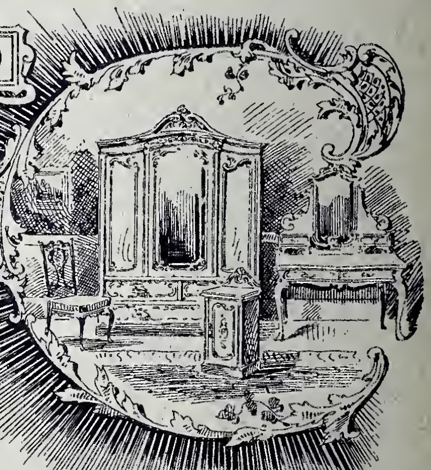

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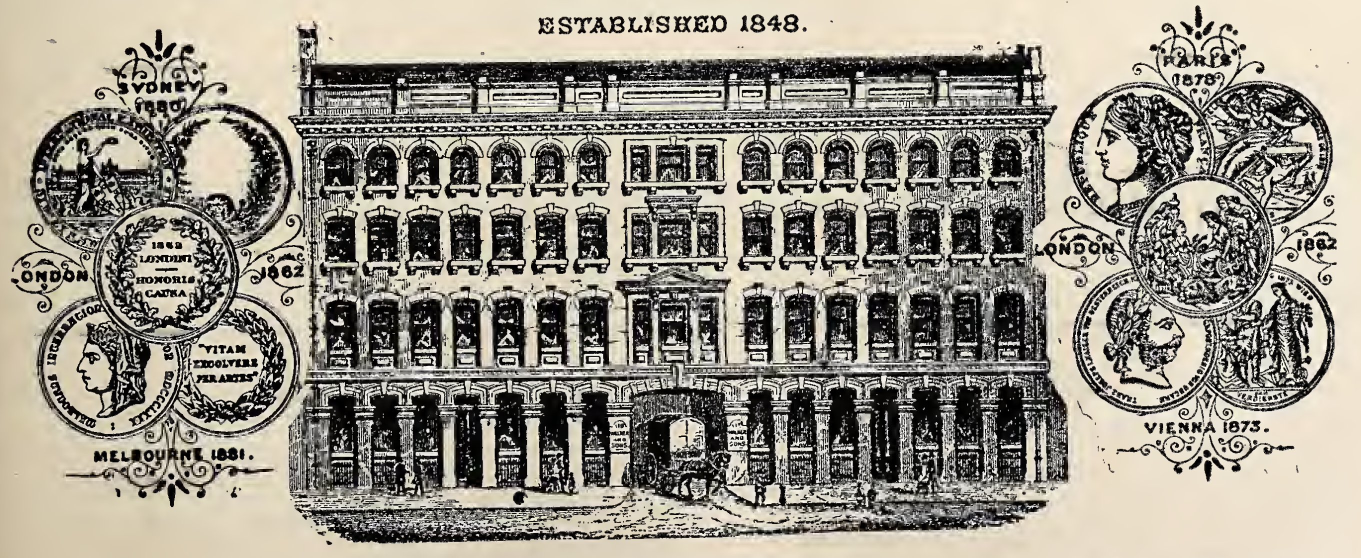

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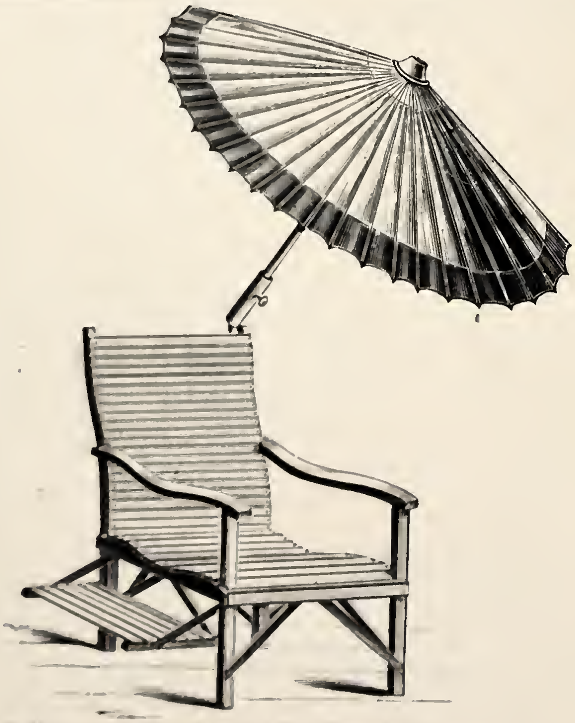

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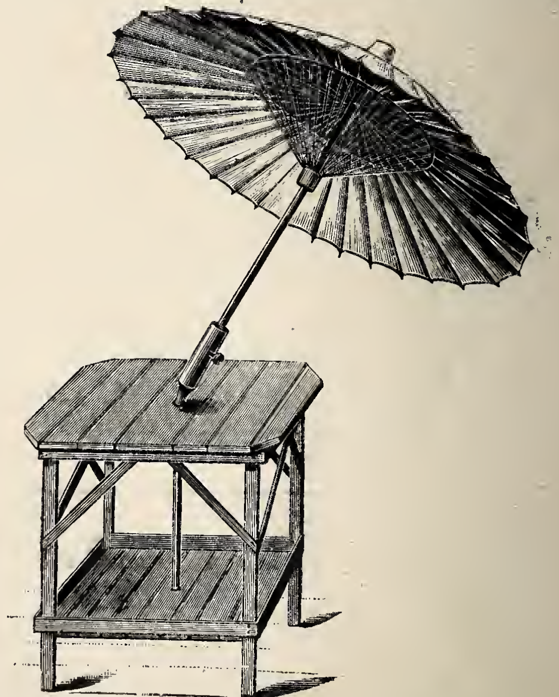

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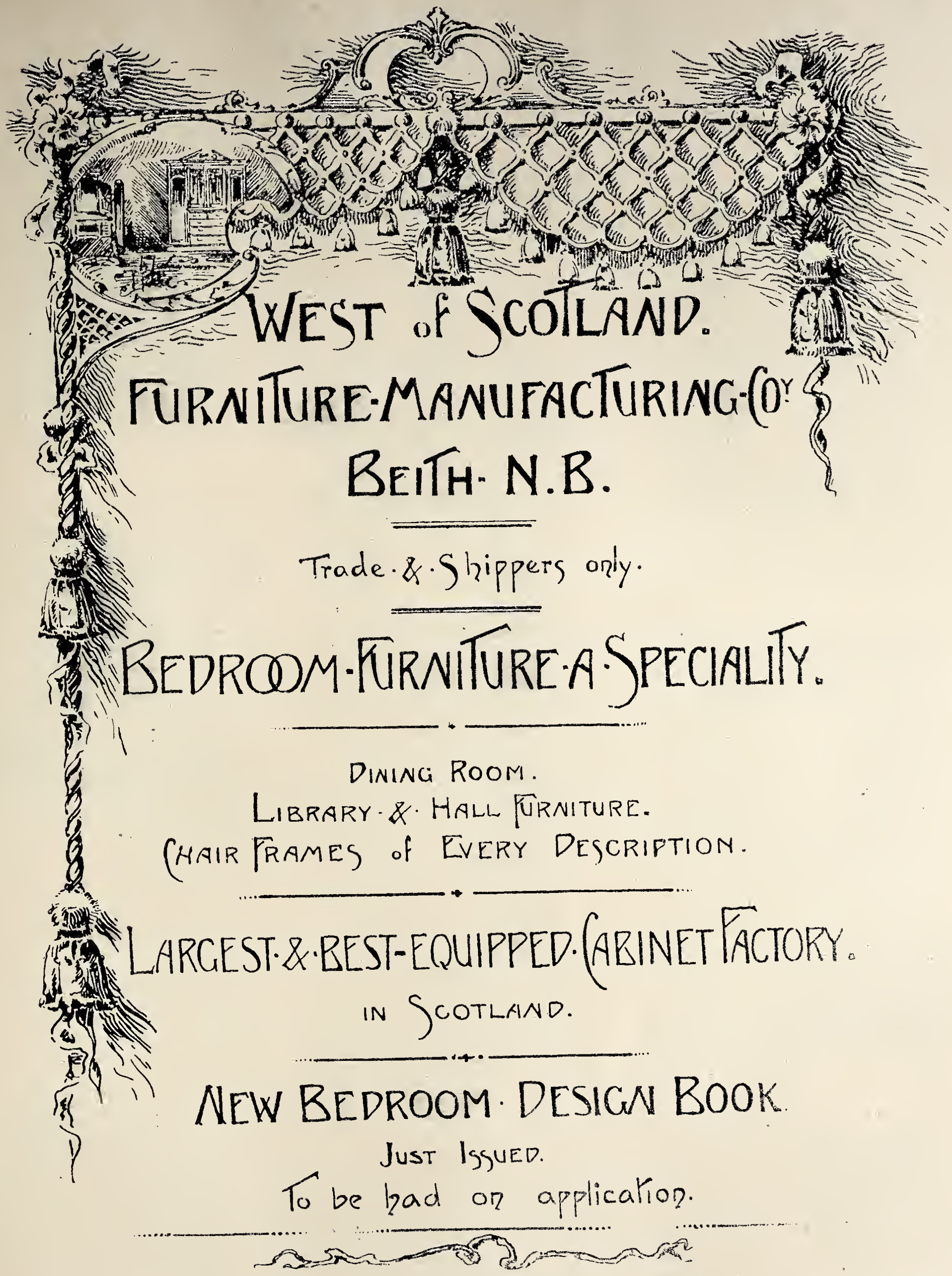

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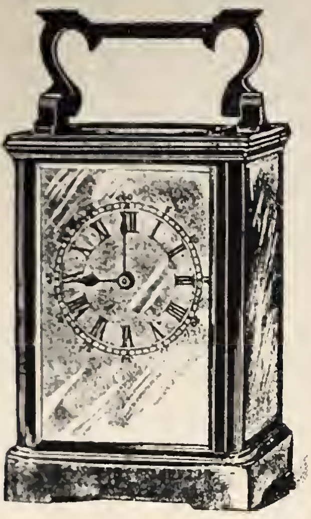

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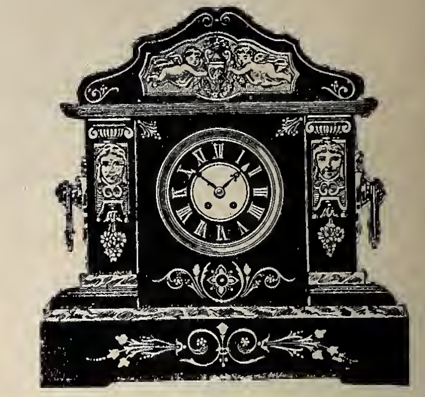

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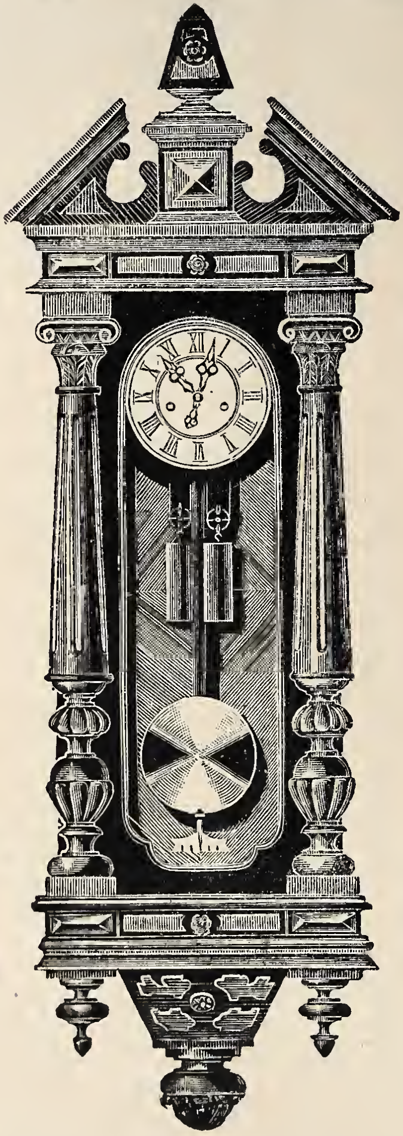

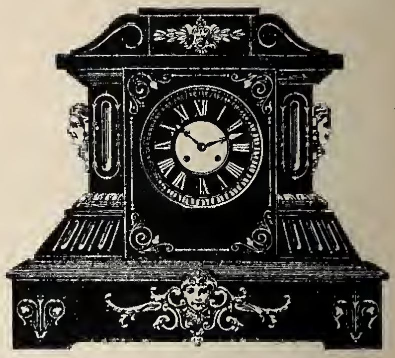

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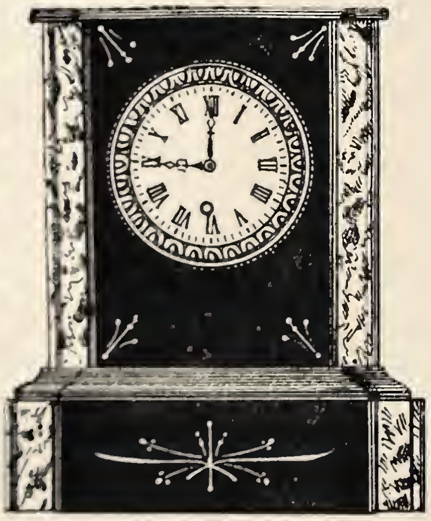

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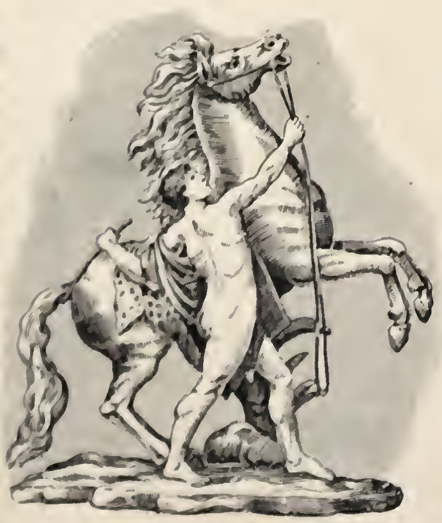

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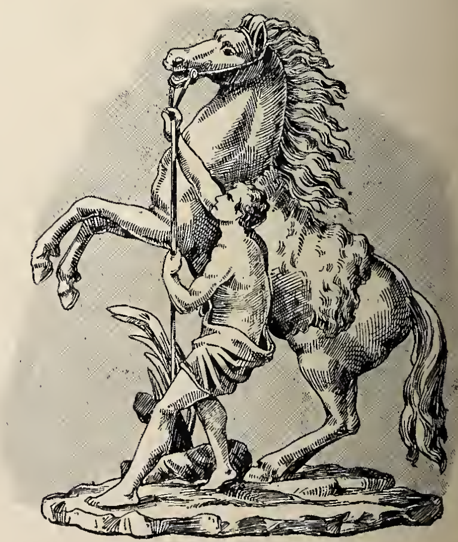

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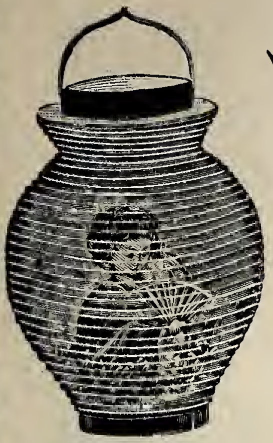

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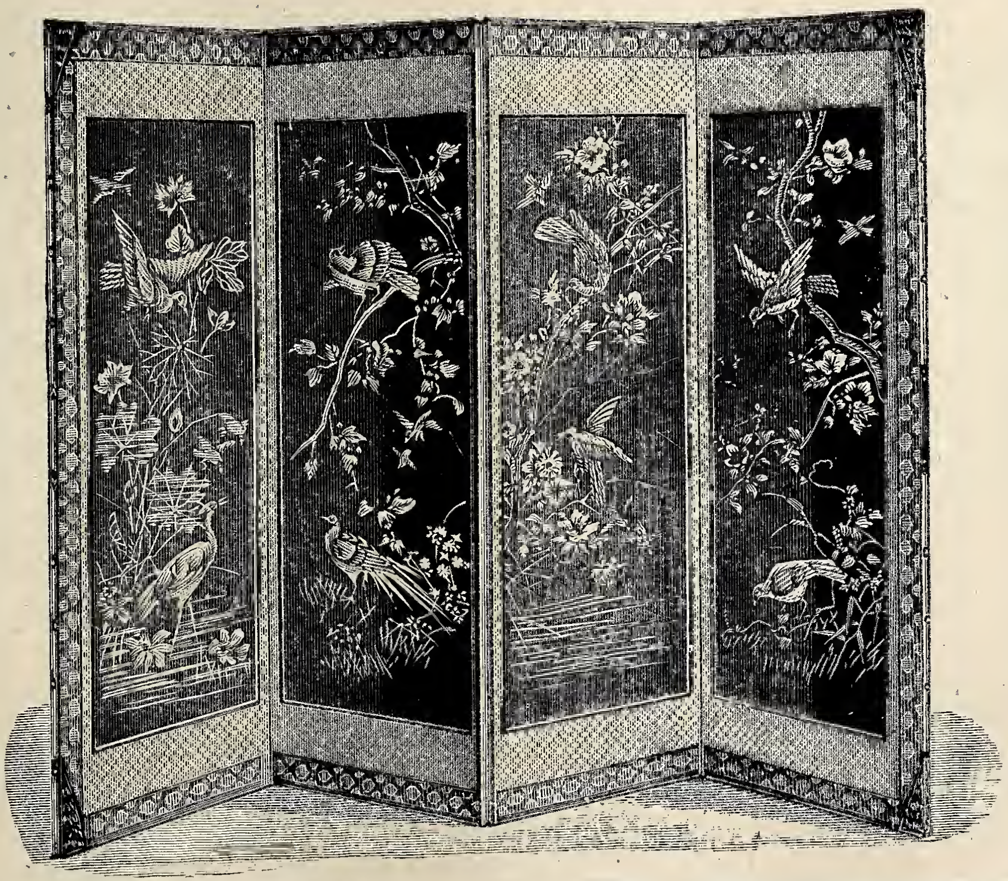

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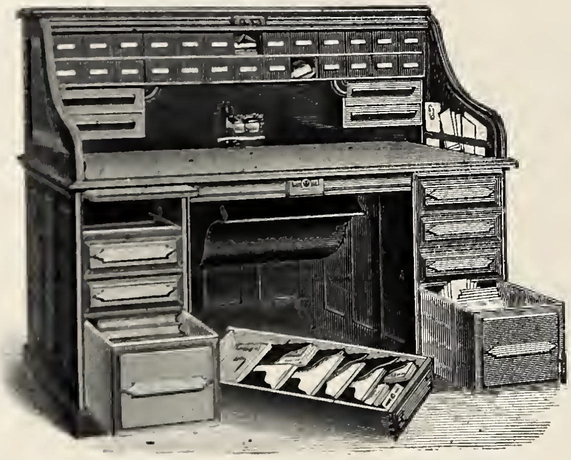
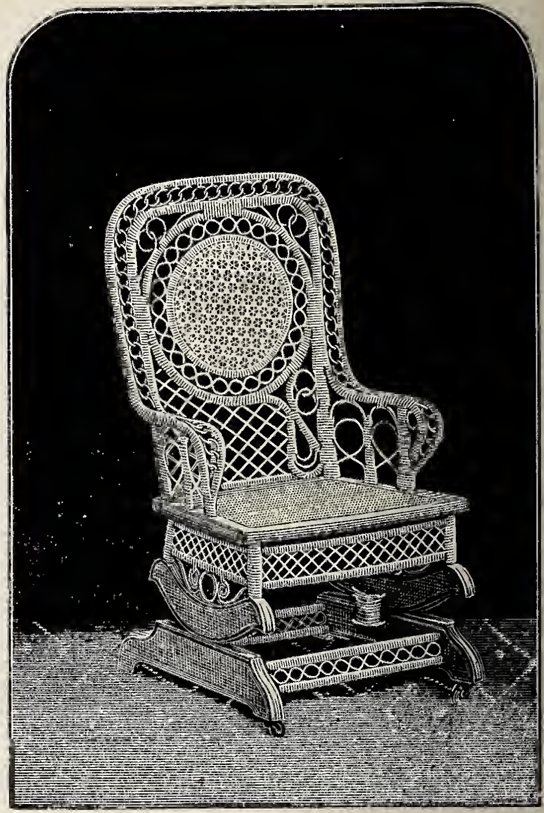
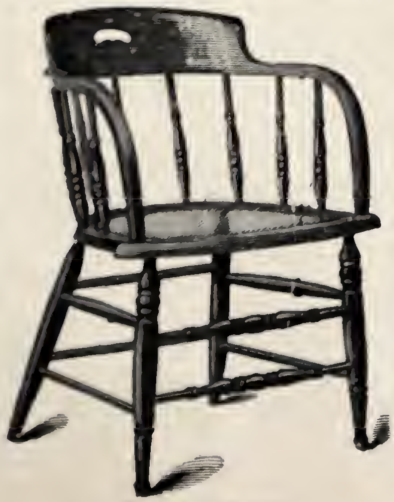


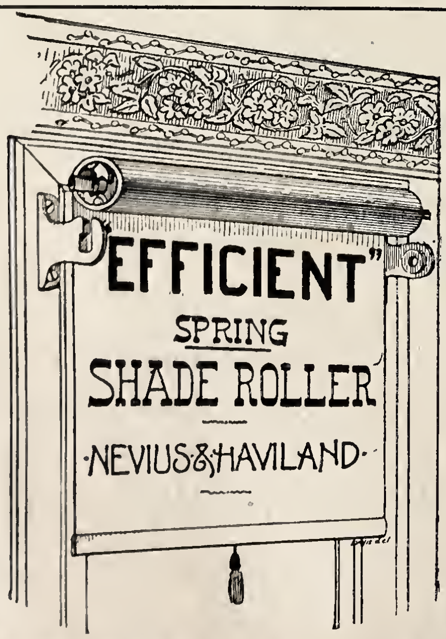


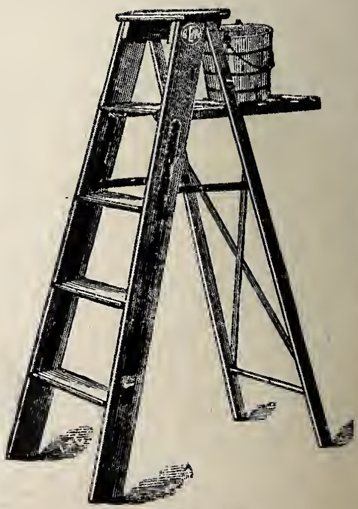
The largest stock and most beautiful designs of RATTAN FURNITURE in the Kingdom.

ILLUSTRATED CATALOGUES POST FREE ON APPLICATION.



"Douglas" Arm Chair





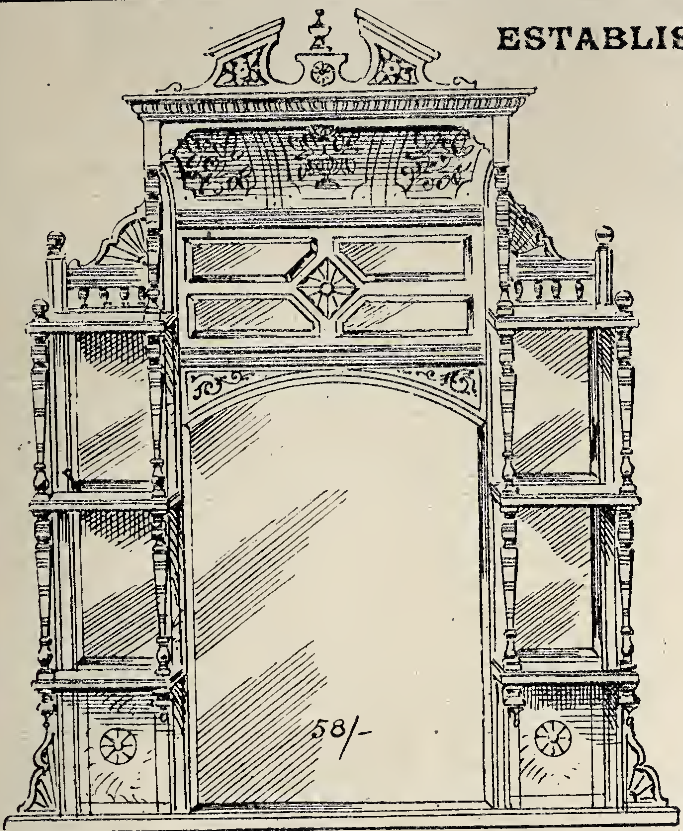
"Gem" Step Ladder.

EDWARD GATES.

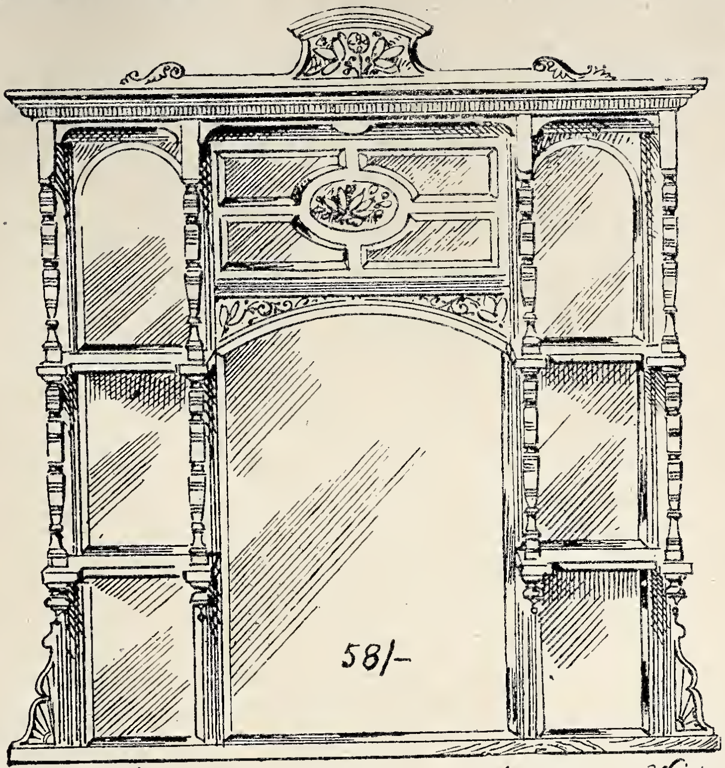
WHOLESALE AND EXPORT

Cabinet Maker, Upholsterer, & Looking-glass MANUFACTURER.

ESTABLISHED 1860.

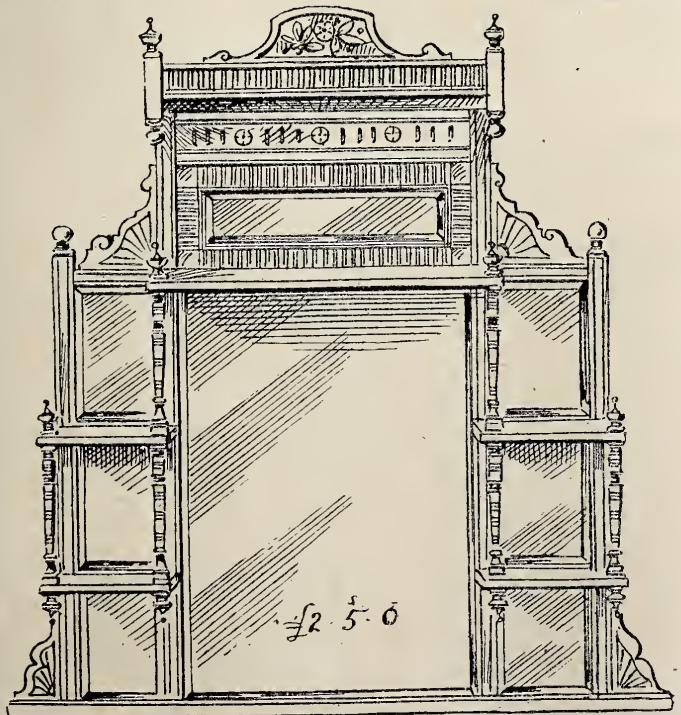


5:2" High 1482 4-2" Wide

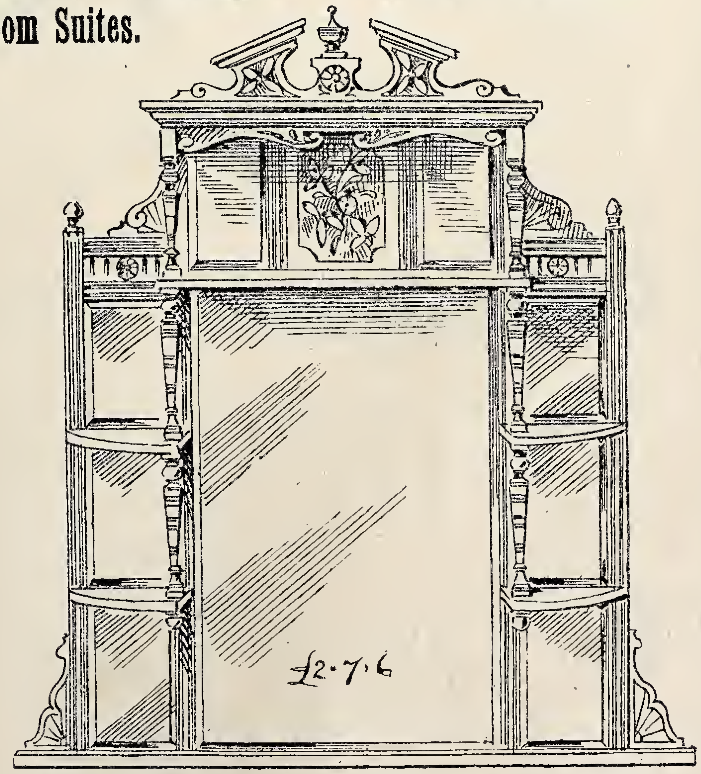


4-9" High 1499. 4ft. 4in. Wide

Shippers' Indents carefully executed. Special lines in Rosewood Cabinets, and Dining and Drawing Room Suites.



4-8" High 1473 4-2" Wide



4-7" High 1512 4.1" Wide

61, CURTAIN RD., LONDON, E.C.
(CORNER OF GREAT EASTERN STREET.

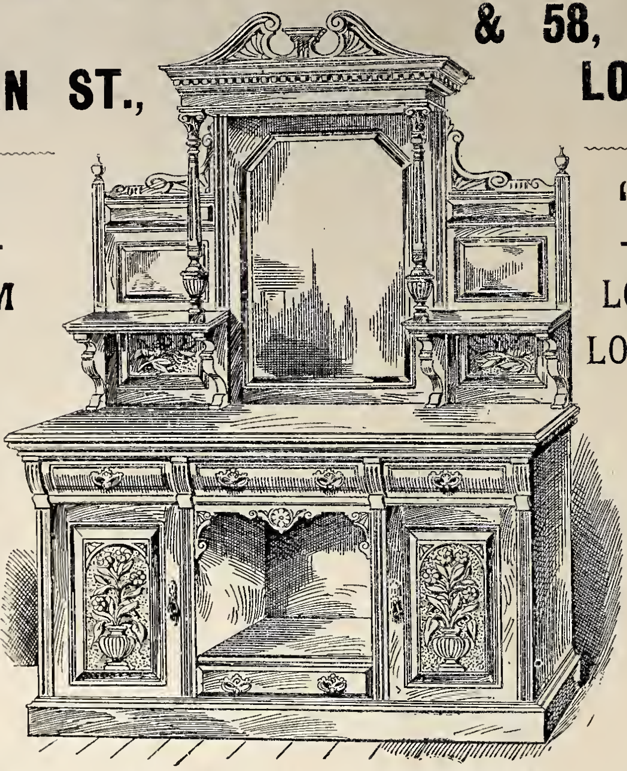
LAW BROS. *Wholesale and Export Cabinet Makers, Upholsterers & Looking-Glass Manufacturers.*

43 & 45, GREAT EASTERN ST., & 58, CURTAIN ROAD, LONDON, E.C.

"SPECIALITIES"

BOARD ROOM
AND
OFFICE FURNITURE,
SIDEBOARDS,
SADDLEBAG SUITES,
DINING-ROOM,
FRAMES.

ESTABLISHED 1830.



"SPECIALITIES"

LOUIS XV. CABINETS,
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Overmantels,
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FIRST CLASS 5ft. or 6ft. solid Mahogany, Oak, or Walnut Sideboard. *(Price on application.)*

The largest stock in London of Office Chair Frames, Dining and Drawing-room frames, Sideboards, &c., in all the prevailing styles and at moderate prices. Catalogues and Design Sheets forwarded post free on receipt of business card.

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Which are in universal use among Cabinet Makers and House Furnishers.

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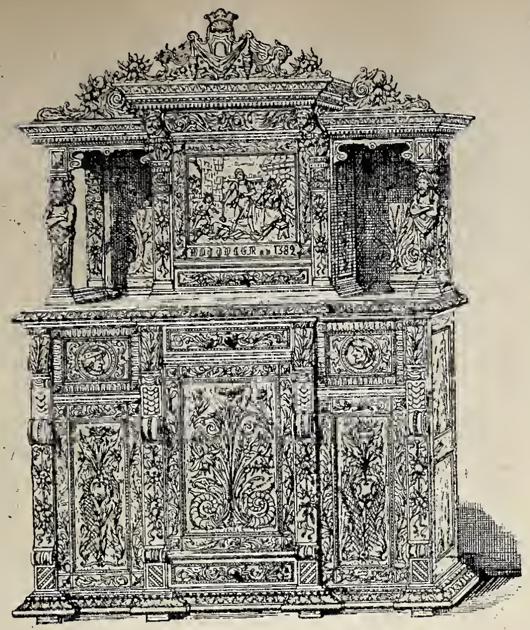

BUY DIRECT OF THE MANUFACTURERS.

As the best is the cheapest, we compete in the race for quality only.

A. & F. VAN MOL,

Manufacturers to the Trade.

CARVED OAK FURNITURE DEPÔT,

58, GREAT EASTERN STREET, LONDON, E.C.

(A few doors West of Curtain Road),

And 33, CHARLOTTE STREET, E.C. (adjoining).

Steam Manufactory—MALINES (BELGIUM).

We invite our Customers to inspect our Stock, as we have always new articles of ORIGINAL DESIGN which are not illustrated in our Price List, in order to prevent plagiarism throwing inferior copies upon the market.

A large assortment of Dining-room, Library, and Hall Furniture, Chimney Pieces, and Dado Panelling, always kept in stock.

Illustrated Price List on application.

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J. I. FORDHAM & SONS,

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Manufacturers of all kinds of Spirit Varnishes, Polish, Glaze, Lacquers, Stains, &c., also Dealers in all kinds of Glue and Glass-papers.

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Cabinet Makers

And UPHOLSTERERS,

65, CITY ROAD,

LONDON, E.C.

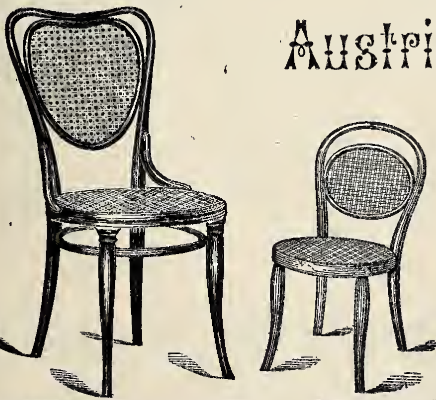
THONET BROS., Vienna.

Telegraphic Address: "GEBTHONET, LONDON."

Inventors and Manufacturers of the

Telephone No. 35099.

Austrian Bentwood Furniture.

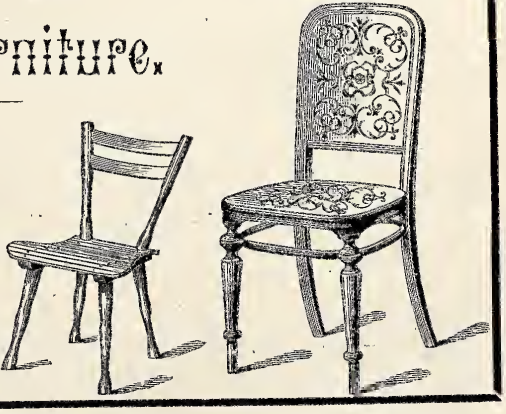


Buyers are respectfully requested to call when in town at

68, OXFORD STREET,

LONDON, W.,

and inspect our large and varied stock of Bentwood Furniture of every description.



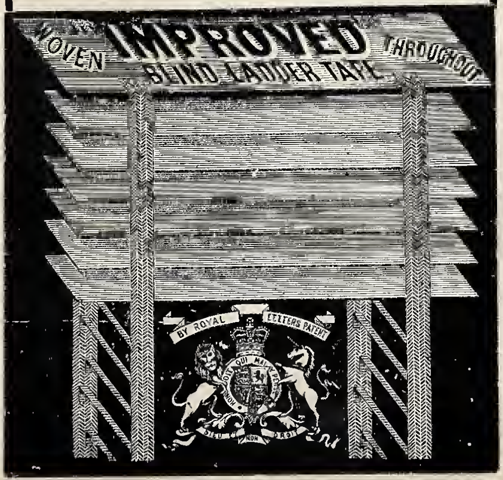
THE LATEST SUCCESS.
NO MORE BROKEN BLINDS.
THE IMPROVED
WOVEN THROUGHOUT
LADDER WEBS
FOR VENETIAN BLINDS.

Acknowledged by all users to be the

BEST AND STRONGEST MADE.

Twenty-seven Years' Practical Experience in making these Goods can be Relied on for Regularity and Distance.

THOMAS FRENCH'S



Buyers should ask for and see they get

FRENCH'S

IMPROVED
WOVEN THROUGHOUT
LADDER WEBS.

The Word "Improved" Marked at Each End Only.

We do not deface the Cross Tapes by Marking the Name on.

Made in all Sizes to Suit every Width of Lath.

Can be had from any Wholesale Warehouse.

LONDON AGENT:

41, Noble St., E.C.

C. & R. LIGHT
(LIMITED),
IMPORTERS OF
ORIENTAL CARPETS
And RUGS.
CARPET & UPHOLSTERY WAREHOUSEMEN.
UPHOLSTERERS' TRIMMINGS
OF EVERY DESCRIPTION.

A large and varied selection of Velvets, Moquettes, Tapestries, Plushes, and Plushettes.

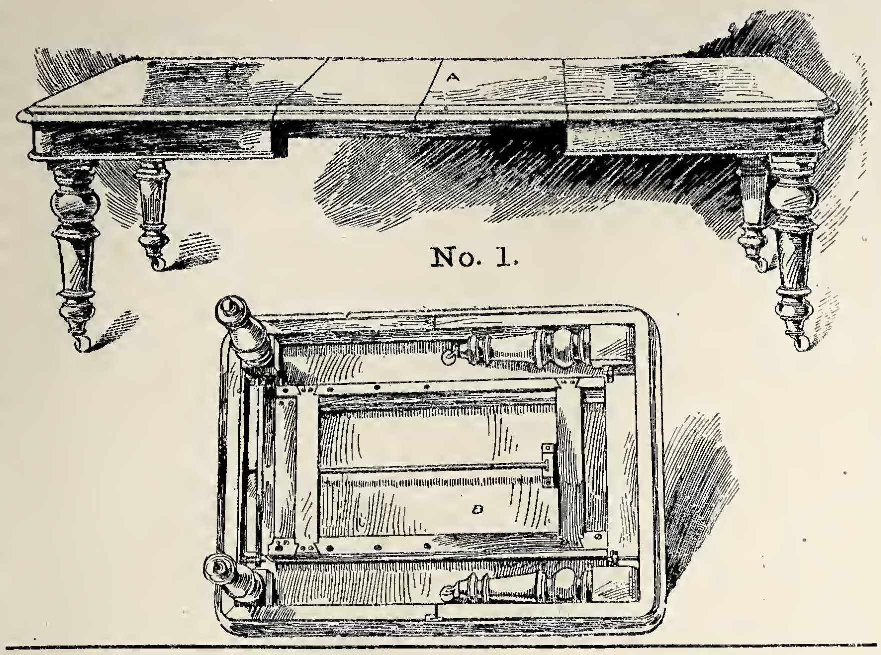
The latest designs in Genoa Velvets, Brocatelles, and Silks.

Hair Seatings, Upholsterers' Spiral Springs, Gimps, Buttons, and Studs.
Saddlebags, Roans, and Morocco Skins, in great variety.
Wilton, Brussels, Turkey, Persian, and Axminster Carpets and Rugs.
Linoleums, Floorcloths, and Mats.

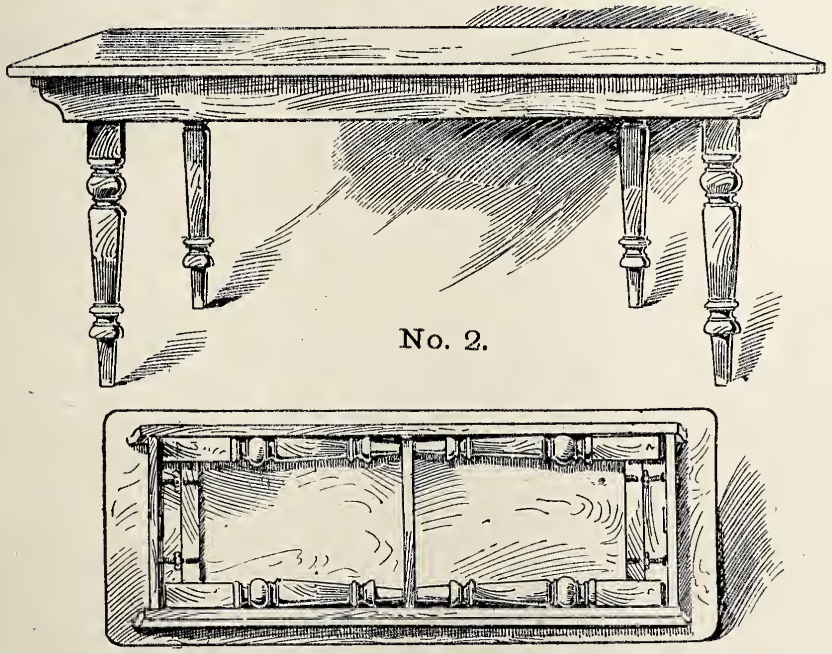
Furniture Warehouses and Offices:
134, 136, 138, 140, 142, 144, 146 & 148,
CURTAIN ROAD,
LONDON, E.C.

HENRY BESSELL'S
PATENT FOLDING TABLES.

(No. 10413.)



No. 1.



No. 2.

No. 1 Table is constructed as an ordinary Telescopic Dining-Table, with the usual Patent Expander for opening and closing the frame; the legs are attached to the frame by my patent knuckle-jointed winged nut-bolts in such a manner that the legs can be folded inside the frame by slackening the winged nuts and turning up the bolts, so that the table is then collapsed into the thickness of the legs and frame. For example:—a Table 10 feet long by 4 feet wide when open, as sketch A, would when closed be 5ft. 6in. long by 4ft. wide by 6in. thick as shown in drawing B. To shippers this is most valuable, as five Tables can be packed in the same space as one of the usual make and, when open is as rigid as an ordinary table. For ordinary Dining-rooms the table can be folded and placed against the wall in about five minutes, and there being no loose parts, when the table is wanted to be placed in position again, there is nothing to be sought for, as the end of the bolts being opened the winged nuts cannot be taken off; this is one of the main features of the construction. No. 1 Table can be made from 6 feet to 14 feet long with four legs, but longer Tables will have additional legs, the cost being very little more than the old-fashioned Table. They are made in Oak, Walnut, and Mahogany, all at same price.

No. 2 Table is constructed the same as No. 1, but is not telescopic. It can be made as small as 3 feet long by 2 feet wide, or as long as 8 feet by 4 feet with four legs, but a Table 12 feet long would require six legs, all folding into the thickness of the frame and top. These Tables are well adapted for Hotels, Caterers, Public Buildings, Post Offices, Camps, Mess Rooms, &c., as when open they are stronger than an ordinary table, and are so constructed that when put together, forming a long Table for a Banquet, the legs of each table do not come together, causing the usual inconvenience and discomfort as experienced with ordinary Tables. This Table can be closed up in two minutes, packed upon each other, forming a side table or platform, the legs all being clear of the frame cannot in any way be damaged. They are made in White, Red, or Yellow Pine or Spruce, at a much less price than the old-fashioned boards and trestles.

Any further information can be obtained from the Patentee and Manufacturer at the

GREAT WESTERN
STEAM CABINET & JOINERY WORKS,
MEADOW STREET, BRISTOL.

15a, FINSBURY SQUARE, LONDON, E.C.

TO OUR SUPPORTERS.

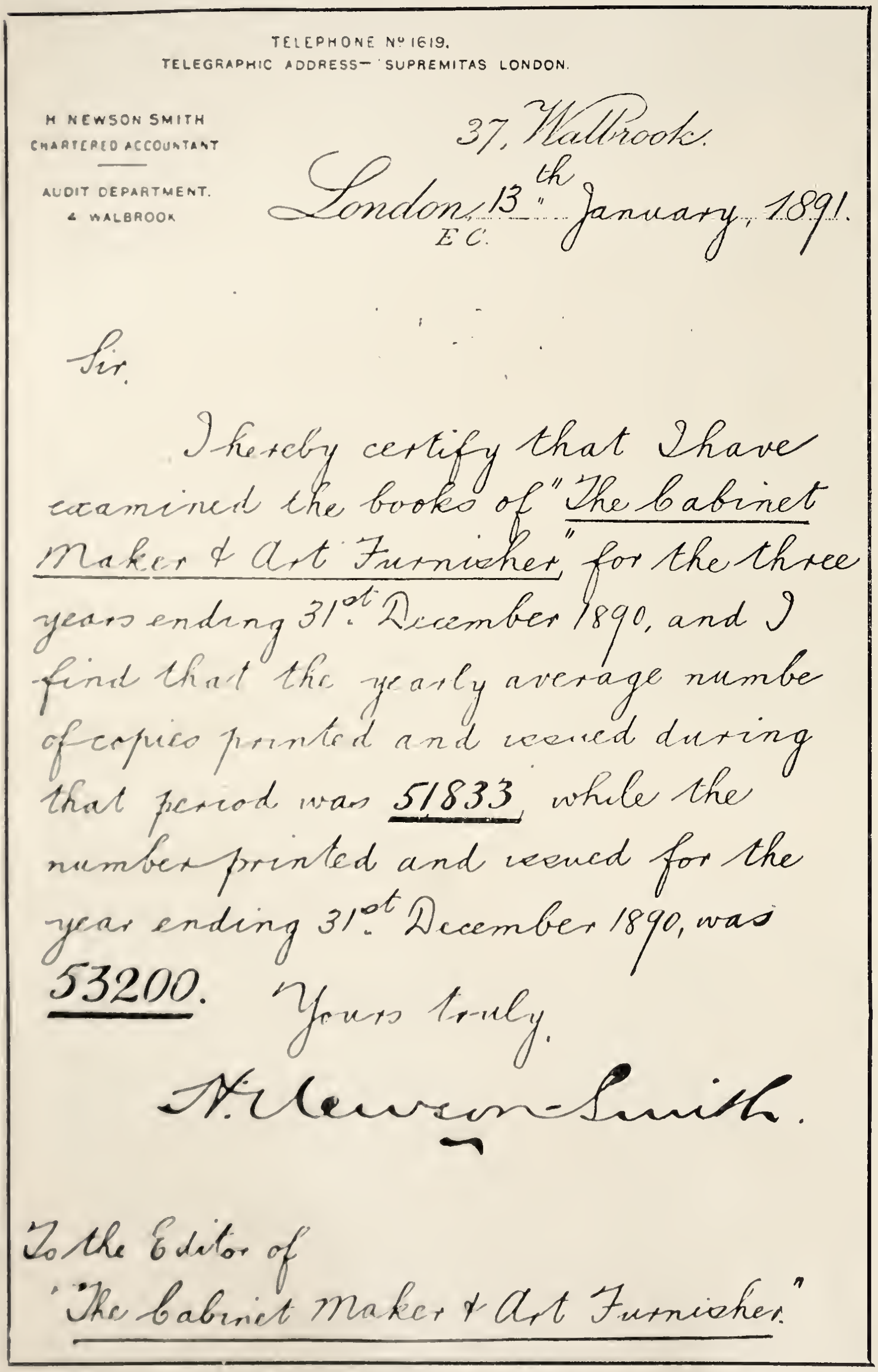
Caution & Challenge.

You have doubtless been solicited to transfer your advertising to other journals whose tariffs appear to be much lower than ours. May we draw your serious attention to the fact that advertising, however cheap, is practically valueless unless you have a guarantee of circulation from the journal in which you advertise. We annex an official guarantee showing the circulation of "The Cabinet Maker & Art Furnisher" to be nearly

53,000

copies annually, and you will be very unwise if you give orders for advertisements to any journal which is unable to provide a similar certificate. It is evident that advertisements in journals having probably but one-third or one-fourth of the circulation of ours should only be paid for in proportion.

As far as we are concerned, it is simply necessary for you to ask the leading furnishers of any town where you are doing business, "Which is the paper you take in?" and we are quite content to abide by their answer.



TELEPHONE No 1619.
TELEGRAPHIC ADDRESS— SUPREMITAS LONDON.

H NEWSON SMITH
CHARTERED ACCOUNTANT
AUDIT DEPARTMENT.
4 WALBROOK

37, Walbrook.
London, 13th January, 1891.
E.C.

Sir,

I hereby certify that I have examined the books of "The Cabinet Maker & Art Furnisher" for the three years ending 31st December 1890, and I find that the yearly average numbe of copies printed and issued during that period was 51833, while the number printed and issued for the year ending 31st December 1890, was 53200.

Yours truly,
H. Newson-Smith.

To the Editor of
"The Cabinet Maker & Art Furnisher"

J. WILLIAMS BENN & BROS.

P.S.—May we also draw your attention to our increased facilities for printing. We are specialists for anything in connection with furnishing stationery, from the cheapest memorandum form, or design sheet, to the most extensive catalogue, and we are always glad of an opportunity to estimate.

MISCELLANEOUS ADVERTISEMENTS, SITUATIONS, &c.

ADVERTISEMENTS as to *Employment and Situations* are inserted at the following rate—TWENTY WORDS, One Shilling; Fourpence every additional Eight Words, or less than Eight; Three insertions for the price of Two. All such advertisements must in every case be prepaid.

SITUATIONS VACANT.

ENERGETIC, experienced and thoroughly trustworthy MAN, with original ideas, WANTED, for a large complete furnishing establishment; must be competent book-keeper, and have knowledge of hire trade; liberal salary to a suitable person; preference given, other qualifications being the same, to one who can invest in the business, one of the partners being about to partially retire.—Address, with full particulars, to R. Morris Hill, Marside Road, Southport.

CABINET MAKER.—WANTED, good quick hand; one who can fill up slack time making deal chests; also HANDY MAN at jobbing; constant work.—W. Hall & Co., South Shore, Blackpool.

YOUNG MAN with experience, Wanted for the furnishing trade, principally for soft goods department; one that can serve through preferred.—Apply Smart & Brown, Nottingham.

REPRESENTATIVE WANTED, for Bentwood Furniture; on commission.—Apply Box 55, office of this journal.

WANTED, a smart MANAGING WORKING FOREMAN; one accustomed to the jobbing cabinet trade; none but good steady men need apply.—Barnby, Bendall & Company, Removal Contractors, Cheltenham.

WANTED, a Young Man as SALESMAN in our artistic furniture warehouse; energetic and experienced.—J. J. Pollock & Co., Londonderry.

UPHOLSTERERS.—J. J. Pollock & Co., Londonderry, require a few experienced hands, accustomed to a good trade; liberal wages.

FOREMAN.—REQUIRED, a thoroughly Practical Man, with good all-round experience, for provincial cabinet and upholstery business, to take charge of workshops, fitting up, and removals.—Apply, stating age and full particulars, to Manchip and Sons, Bridgwater.

WANTED by provincial house furnishers and decorators, a competent SALESMAN, to serve throughout and solicit orders; one used to removals preferred.—Apply Z. Y. X., office of the *Cabinet Maker*.

SITUATIONS WANTED.

CABINETS. — Required in July, engagement as JUNIOR (apprenticeship expires); good provincial house; knowledge of drawing.—" Nemo," office of this paper.

COSTING CLERK AND SALESMAN wants Situation as Salesman in a good London house; first-class experience; good references.—Excelsior, office of this journal.

CABINET SALES; Advertiser seeks situation; 11 years' experience of general furnishing; first-class references. H. S., Cowbridge Road, Cardiff.

SITUATION wanted by JUNIOR DRAUGHTSMAN in good firm; miniature and working drawings.—Apply A. E., office of this journal.

SALESMAN, BUYER or MANAGER.—Advertiser desires SITUATION as above on the South Coast; 8 years' experience with high class firm; well up in costs, auction business and valuing.—Address " Artistic," office of this journal.

ADVERTISER would be glad to hear from a firm desiring the services of a smart and energetic SALESMAN in carpets and cabinets; over seven years' experience; at present engaged, but anxious to improve his position; good class trade.—Address in first instance J., office of this journal.

ADVERTISER (aged 22) seeks Situation as JUNIOR SALESMAN in a good house; has served three years at the upholstery, and five years at the bench, in a wholesale cabinet manufactory; can make miniature drawings, and has been accustomed to estimating, costing and book-keeping.—D. E. P., Y.M.C.A., Bath.

SITUATION.—WANTED, Experienced Man (aged 33) desires re-engagement; 17 years with leading houses, London and provinces; would undertake BUYERSHIP, OR CHARGE OF SOFT GOODS; highest references.—Address " Upholder," office of this journal.

WANTED, Re-engagement as JUNIOR SALESMAN, in first-class furnishing house; good references.—Address F., c/o Mason Blumfield, Framlingham, Suffolk.

AS TRAVELLER.—Situation Wanted by YOUNG MAN; thoroughly knowledge of the West of England, and the Upholstery trade; or would take commission.—H. G., 1, Montrose Crescent, Sudbury, Harrow.

UPHOLSTERER.—Situation Wanted by Young Man; London and country experience; good stuffer.—A. B., 6, Cowthorpe Road, Wandsworth Road, S.W.

CABINET AND UPHOLSTERY.—COST CLERK AND BOOK-KEEPER, of first-class experience in best trade, wishing to make a change, is open to accept Situation in good London or provincial house; highest references.—" Lycidas," office of this journal.

SITUATION Wanted, as JUNIOR CABINET SALESMAN; five years in wholesale house; age 20.—" Alpha," office of the *Cabinet Maker*.

WANTED, Situation as MANAGER OR FOREMAN in a country cabinet business; has a good general knowedge of all its branches.—Address M. F., office of this journal.

SALESMAN (aged 25) seeks Re-engagement in good, but not large establishment; good references from high-class trade. —Address H. G., office of this journal.

FRENCH POLISHING.—Wanted, by a thoroughly steady and competent Man, a re-engagement as FOREMAN; piece or day.—Address W. M., 97, Iverson Road, West Hampstead, N.W.

WANTED by Advertiser (aged 38) an engagement as BOOKKEEPER AND SALESMAN, or MANAGER, in a cabinet, furnishing, and upholstery business; 17 years' experience in good high-class trades.—Address N., office of this journal.

FRENCH POLISHER, experienced, desires re-engagement as FOREMAN, or otherwise; abstainer; excellent references; town or country.—B., 161, Trumpington Road, Wanstead, E.

CABINET SALESMAN (aged 30), 13 years' good experience, open to engagement; accustomed to good medium class trade, and with good knowledge of the best London markets.—W. Jarman, 15, Billington Road, New Cross, S.E.

FURNISHING, CARPETS, &c.—Re-engagement required as SALESMAN in a good class provincial house; 7 years' experience; practical.—G. F. F., 26, Oseney Crescent, Camden Road, London, N.W.

YOUNG MAN seeks Situation as CLERK, SALESMAN, or ASSISTANT TRAVELLER AND COLLECTOR, in a furniture warehouse; good experience; moderate salary.—Address F. B., office of this journal.

SALESMAN OR MANAGER.—Situation Wanted, by experienced Man; furnishing or china.—J., c/o the Furnishers' and Decorators' Society, Chiswell House, Finsbury Pavement, E.C.

MISCELLANEOUS ADVERTISEMENTS—*continued.*

BUSINESS ADVERTISEMENTS.

FOR SALE.

About 100,000 ft. dry 1¼in.

OAK COFFIN BOARDS;

Price 5½d. per foot super in the thickness.

D. WITT & PALMER,

168-176, Drummond Street, Euston Square.

ART FRET CUTTING, Moulding, and four-square Cutting done in the best style, and on reasonable terms, by A. C. Cadman, 20, Ironmonger Row, Old Street, London, E.C.

ANTIQUE.—A. TOURBILLON, MARQUETRY INLAYER, 45, LONGFORD STREET, ALBANY STREET, N.W. Large amount of Inlays for Old Furniture in stock.

A FURNISHING BUSINESS in Herefordshire to be DISPOSED OF; old-established; good reasons for retirement of present proprietor; trade might be much increased by a steady, persevering man.—For all particulars, address J. R., office of this journal.

£1800.—HOUSE FURNISHING BUSINESS, in working order, as a going concern; large stock; no goodwill; established 40 years; advancing age sole cause.—Address 4 & 6, Bradford Road, Dewsbury.

MARQUETRY.—Good Marquetry designed and cut in any style, moderate prices.—F. Richter, 19, Clarence Place, Weston, Bath.

PARTNER REQUIRED.—A firm of furnishers in Sweden, with a well established business, are desirous of taking in a PARTNER (sleeping or active). A thousand pounds capital will be required. This is one of the best furnishing houses in the country, and has a first-class connection. It would afford an excellent opportunity for a gentleman with the necessary capital to place his son in the business to learn same. The advantages in the town of technical and other instruction (viz., drawing, designing, &c.) are exceptional, and arrangements can be made as to residence. The highest references can be given, and every facility is offered for investigation. Address in first instance to "Partner," office of this journal.

NOTICE TO UPHOLSTERERS.—The best price given for OLD LEATHER COVERS and NEW LEATHER CUTTINGS, large or small quantities; carriage paid; cash.—E. Smith, 16, Virginia Road, London, E.

PANTECHNICON VAN FOR SALE.—Van without well, 15ft. 9in. long, 7ft. wide, 5ft. 6in. high in centre, 4ft. 6in. high on sides; weight 25 cwt.; price £28.—Apply to Jones and Son, Oswestry.

FOR SALE.—A LARGE PANTECHNICON LIFT VAN; also SECTIONAL PANTECHNICON VAN, AND UNDER-CARRIAGE; very light weights, and in good condition. — For particulars, &c., apply C. A., office of the *Cabinet Maker*.

PARTNER WANTED, with £3500; will be well secured; returns could be doubled; profits are very large.—Apply Elmsley & Co., Accountants, 33, King Street, Cheapside, E.C.

TO CABINET MAKERS, CARPENTERS, OR MANUFACTURERS.—Wanted, Price for the MANUFACTURING of a SMALL PATENTED ARTICLE. — Full particulars upon application to "Patentee," 132, Bevan Street, Lowestoft.

CONTRACT FOR FURNITURE AND BEDDING, &c.

THE ASYLUMS COMMITTEE OF THE LONDON COUNTY COUNCIL are prepared to receive TENDERS for the supply to Claybury Asylum, Woodford, Essex, of iron bedsteads, hair mattresses and feather pillows, blankets, counterpanes, carpets, Venetian and Holland window blinds, tables, chairs, bentwood chairs, ward and other furniture office furniture, clocks, India-rubber goods, earthenware, plated goods, and ironmongery.

Printed forms of tenders (upon which only tenders will be received) conditions of contract, and quantities required, may be obtained at the Office of the Asylums Committee, 21, Whitehall Place, London, on and after Thursday, the 29th instant.

Sealed Tenders must be delivered at the said Office, by or before 12 o'clock noon, on Wednesday, the 19th July proximo, and the result will be communicated to the successful Contractors in due course. Persons tendering will be required to declare in their tenders that they pay such rates of wage and observe such hours of labor as are generally accepted as fair in the trade.

The Asylums Committee do not bind themselves to accept the lowest or any tender; and reserve to themselves the right of accepting such tender, or part thereof, as they think fit to select.

(By order),

R. W. PARTRIDGE,

Clerk of the Asylums Committee.

Asylums Committee Office,
21, Whitehall Place,
London, S.W.,
27*th June*, 1893.

BATH CORK

CORK, being a non-conductor, is warmer and more comfortable to the feet when stepping out of a BATH than any other material.

Apply for Prices,

ROBINSON BROS.,
Cork Merchants,
HALIFAX, YORKS.

JOSEF JAWOREK, Manufacturer of HIGH-CLASS Austrian

Bentwood Furniture,

TESCHEN, Silesia, Austria.

WHOLESALE & EXPORT ONLY.

Please address all communications to
London Office :—

4, BUTLER ST., MILTON ST., E.C.

Telegraphic Address: "BUTLERIES, LONDON."

Commercial Intelligence.

[Specially contributed to this journal by the FURNISHERS' AND DECORATORS' SOCIETY, Chiswell House, Finsbury Pavement, London, E.C.]

Re **J. J. Jarman, Fareham, House Furnisher.**—At the meeting held herein, resolutions were passed appointing Mr. H. E. Binstead, of the Furnishers' and Decorators' Society, as trustee, with a committee of inspection consisting of Messrs. Joseph Lockett, London, F. W. Murton (Messrs. Kynaston & Co.), London, and J. W. Davis, Bristol. The following are creditors :—

Kay & Warne	Manchester ...	£76	0	0
Newton & Minchew ...	Birmingham ...	19	0	0
Helliwell, N.	Dudley	45	0	0
Hall & Son	Bristol	16	0	0
Campbell, A. P. ...	London	38	0	0
North & Son	West Wycombe ...	15	0	0
Harrison & Co.... ...	Nottingham ...	13	0	0
Simmons & Co. ...	Bermondsey ...	13	0	0
Lockett, J.	London	95	0	0
Birmingham Hardware Co.	Birmingham ...	21	0	0
Gaddes & Co.	Bermondsey ...	34	0	0
Davis, J. W.	Bristol	46	0	0
Davis, W. H.	Southampton ...	18	0	0
Methven & Co.... ...	Kirkcaldy ...	32	0	0
Kynaston & Co. ...	London	52	0	0
Hubbert & Co.... ...	,, ...	20	0	0
Brookes, J. & H. ...	Birmingham ...	23	0	0
Peyton & Peyton ...	,, ...	30	0	0
Gauntlett & Co. ...	Trowbridge ...	20	0	0
Lightbown, Aspinall & Co.	London	29	0	0
Brown	Fareham	25	0	0
Thomas & Son	London	13	0	0
Allan, Cockshutt & Co.	,, ...	12	0	0
Glanville & Co. ...	,, ...	11	0	0
Lebus, H.	,, ...	11	0	0
Holt, G., Junr.... ...	Wycombe... ...	13	0	0
Adkin & Co.	Braintree	14	0	0
Burfield	Hailsham... ...	22	0	0
Bentlif, P.	Salisbury	16	0	0
Green & Green ...	Sheffield	13	0	0

Re **Worraker, Brighton, China Dealer.**—In this case the debtor has executed a deed of assignment to Mr. H. E. Binstead, of the Furnishers' and Decorators' Society. The estate is to be offered for sale as a going concern.

Re **E. M. Dobinson, Sydenham.**—A deed of assignment has been executed here. The liabilities are stated at £230 19s. 7d., and the assets £88 7s. 5d.

June has been a quiet month for failures, a fact upon which the wholesale trade is to be congratulated.

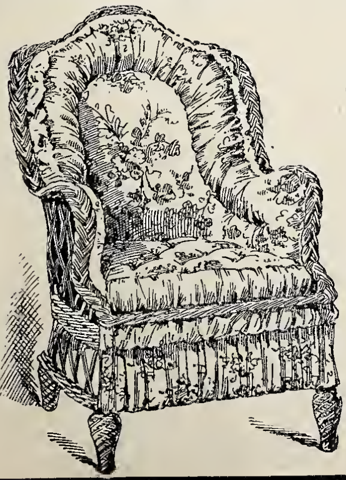
It is particularly requested that the earliest possible notice be given to the Society of any meetings of creditors or failures in which readers are interested, in order that the meetings may be attended and interests watched. Meetings are attended in London or any part of the country entirely free of charge, and in all cases of any importance the Society is always represented.

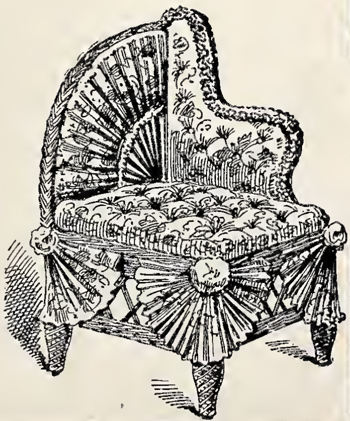
The records of trade failures are kept, and creditors can generally ascertain the position of any matter by inquiring at the Society's offices as above.

Advertising Envelopes.—The Postmaster-General has decided that advertising envelopes are not to be entirely prohibited as threatened, but only brought under regulation—and very properly so. He says that the practice of advertising on the outside of envelopes has assumed such large proportions, and is so rapidly on the increase, that he is compelled to take some measures to protect the public from the undesirable consequences to which it would give rise. Anything which creates difficulty and delay in sorting is sure to retard correspondence in transit, and to obviate this inconvenience, he has thought it best, while not exercising his full powers, to give instructions that letters in envelopes ornamented in the manner described shall be permitted to pass through the post, provided the right-hand half of the envelope—the place for the postage-stamp and address—is left quite clear of printing and ornament.

King's College Lectures.—The syllabus of the lectures on architecture, building construction, and modern practice, by Professor Banister Fletcher, which will be delivered at King's College, deserves the attention of students of architecture and building. Care has been taken to give unity to the course. It is also a great advantage for students to possess a museum of casts, models, photographs and drawings which illustrate the history of architecture as well as the progress of construction. The Carpenters' Company have most loyally aided Professor Banister Fletcher in securing the best appliances for the instruction of the students.

The Artists' Guild announce that the fifth annual exhibition of amateur art work will be held at or near the Royal School of Art Needlework, Exhibition Road, South Kensington, S.W., in November next. The subjects for competition will be embroidery, oil-painting, water-colour painting, fan-painting, design, wood-carving, bent iron, photography, and repoussé metal-work.





G. W. SCOTT & SONS
Soho Basket Works,
144, CHARING CROSS ROAD,
LONDON, W.C.,
Manufacturers of Specialities (Novelties only) in
Plain and Draped Wicker Chairs,
TABLES, LOUNGES, &c., &c.

Our Showrooms have just been replenished with the New Patterns for the Coming Season, which for style and value defy competition.
TASTEFULLY DRAPED WICKER CHAIRS, FROM 8/6.
(100 Patterns always on show).

Telegraphic Address: "CHAIRS, MANCHESTER."

New Globe Mahogany Chair Works.

ESTABLISHED 1850.

JAMES REILLY, Limited.

Mahogany, Oak, Walnut and Birch
Chair, Sofa, Couch and Suite
Manufacturers,
And UPHOLSTERERS.
WHOLESALE AND EXPORT.

The House famous for the Screw-Bolt Chair Patent introduced by the late Mr. Jas. Reilly, and for the well-known Manchester Hair-seated Chairs, which are unsurpassed for usefulness and durability.

A LARGE, WELL-SEASONED AND ASSORTED STOCK TO SELECT FROM.

Owing to recent removal the old stock will be cleared off at exceptionally low rates.

Inspection and comparison respectfully invited.

Note the Address:

TRENTHAM STREET, CHESTER ROAD,
HULME, MANCHESTER.

N.B.—In no way connected with any firm of a similar name.

TRAM ROUTE.—Deansgate to Hulme Church every five minutes. Fare One Penny.

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BRITISH MERCANTILE GAZETTE

A Journal for Merchants and Exporters in Great Britain and
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Highest Award in five classes, Silver Medal, International Exhibition, Edinburgh, 1886.

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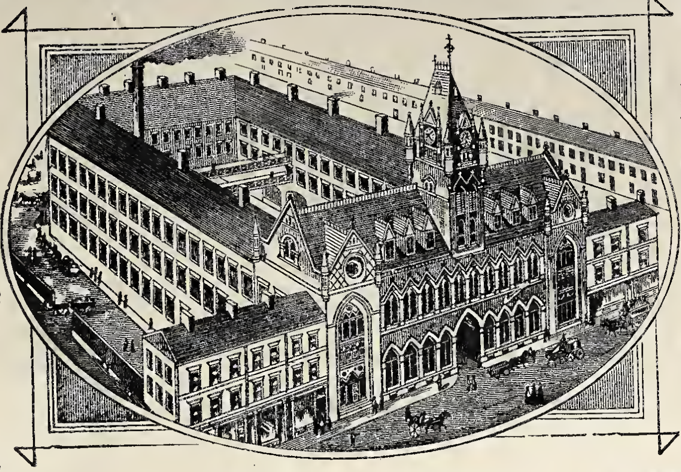
(*TELEGRAPHIC ADDRESS—"HAWKES, BIRMINGHAM"*)

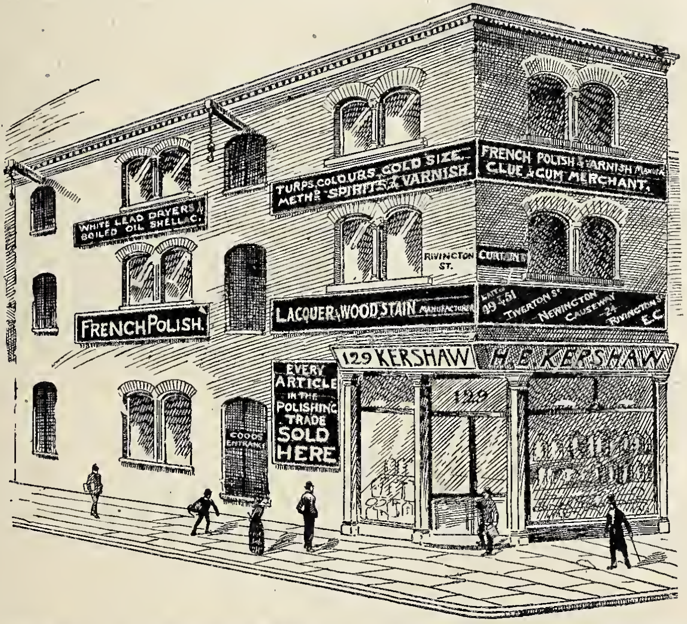
MANUFACTURER OF EVERY DESCRIPTION OF
LOOKING GLASSES, MANTELS & OVERMANTELS,

*Jardinieres,
Console Tables,
Toilet Glasses & Chevals,
Mounts for Duchesse Tables,
Coal Vases and Fire Screens,
Leaded Blinds & Screens*
AND
LEADWORK
FOR
ECCLESIASTICAL
and Domestic purposes.

Inventor & Patentee
of the new
REGISTERED BEVELS
AND
ORNAMENTAL EDGES
AND
Surfaces of Plate Glass.
*Mirror and
Plain and Ornamental
Glass Tablets for
Advertising purposes.*

GLOBE WORKS BROMSGROVE STREET, BIRMINGHAM.
London Showrooms: 94 & 96, CITY ROAD, E.C.

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FRENCH POLISH.
TURPS, COLOURS, GOLD SIZE. METHD SPIRITS & VARNISH.
FRENCH POLISH & VARNISH MANUFA GLUE & GUM MERCHANT.
RIVINGTON ST.
LACQUER & WOOD STAIN MANUFACTURER
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EVERY ARTICLE IN THE POLISHING TRADE SOLD HERE
GOODS ENTRANCE
129 KERSHAW
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Manufacturer of the BEST QUALITY ONLY of Polishing Materials for the Cabinet Trade.

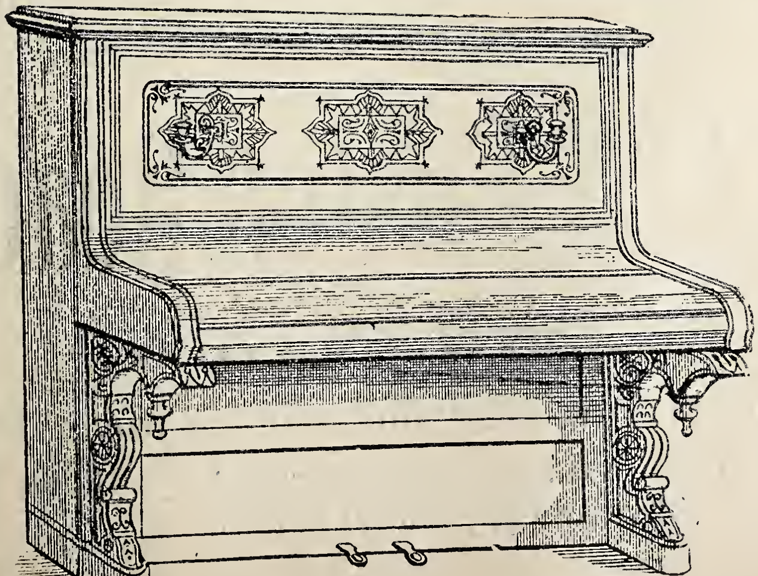
FRENCH POLISH & VARNISH.

Glues, Shellac and Gums, Brushes, Oils &c., Anilines and Gold Bronzes, Ochres, Art Colours, &c., Chemicals, and every article used in the Polishing Trade.

Manufacturer of White Shellac, and every description of Wood Stain.

WRITE FOR PRICE LIST.

129, CURTAIN ROAD.
(Late of Newington Causeway.)



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(From J. BRINSMEAD & SONS,)

**Pianoforte
Manufacturer.**

Gained the HIGHEST AWARD, Polytechnic, 1891.

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Factory:
5, PARMITER ST., CAMBRIDGE HEATH,
LONDON, E.,
7 minutes from Curtain Road by Train or Tram.

ILLUSTRATED LISTS ON APPLICATION.

Art Chair Manufacturer
and Upholsterer
to the Trade.

**Carved and Inlaid
Drawing-room
Suites.**

**Chairs of every
description.**

Telegraphic Address:
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W. BIRCH

Telephone No.
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Specialities
IN
Fashionable
Upholstery.

370, Euston Road,
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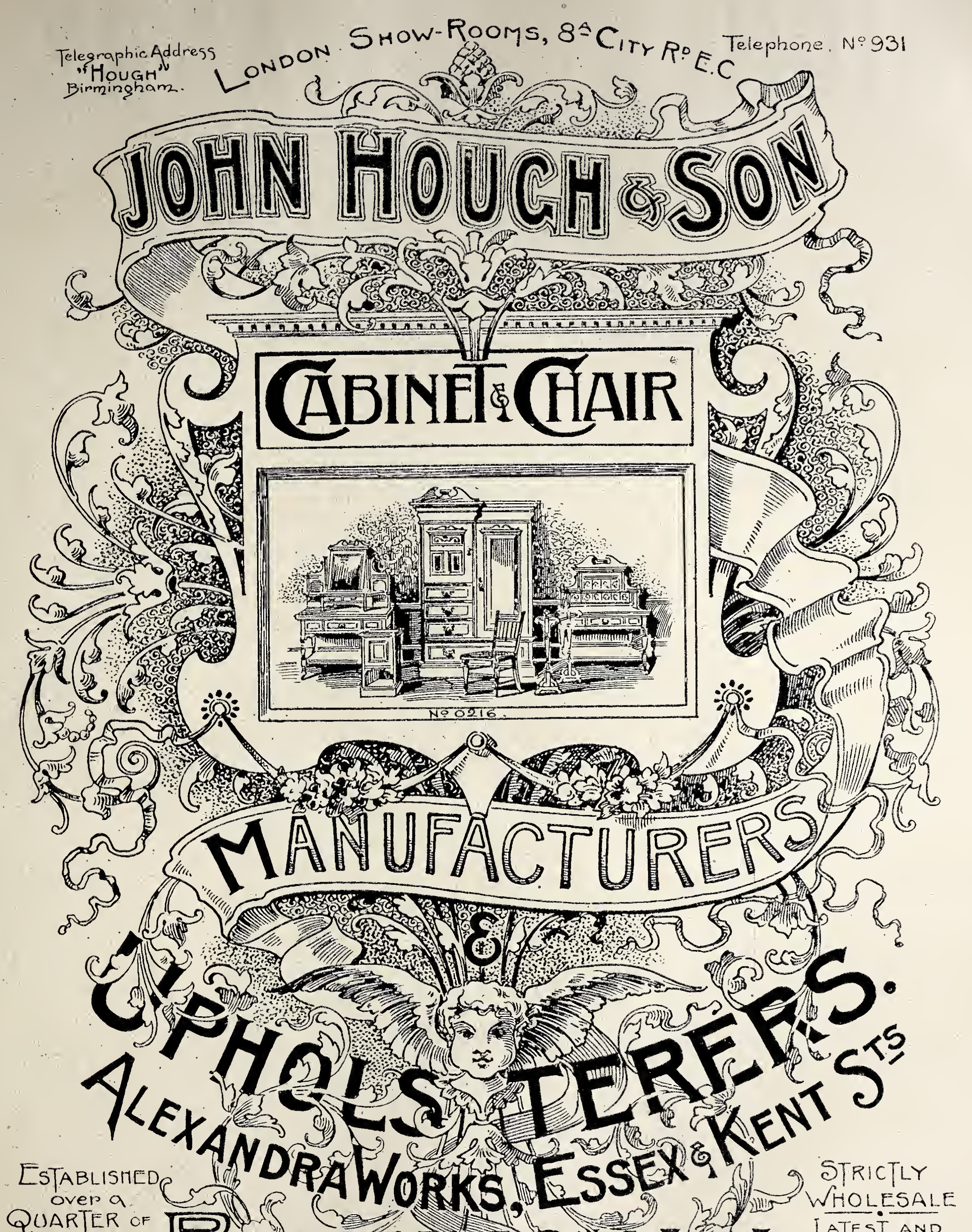
One minute from Portland Road Station; Two minutes from Gower Street Station; Close to Tottenham Court Road.



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LONDON SHOW-ROOMS, 8A CITY RD E.C.

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MANUFACTURERS
&
UPHOLSTERERS.

ALEXANDRA WORKS, ESSEX & KENT STS

BIRMINGHAM

ESTABLISHED
over a
QUARTER OF
A CENTURY.

STRICTLY
WHOLESALE
LATEST AND
Most Improved
MACHINERY.

A Visit from Buyers solicited.

HIGHEST AWARDS.

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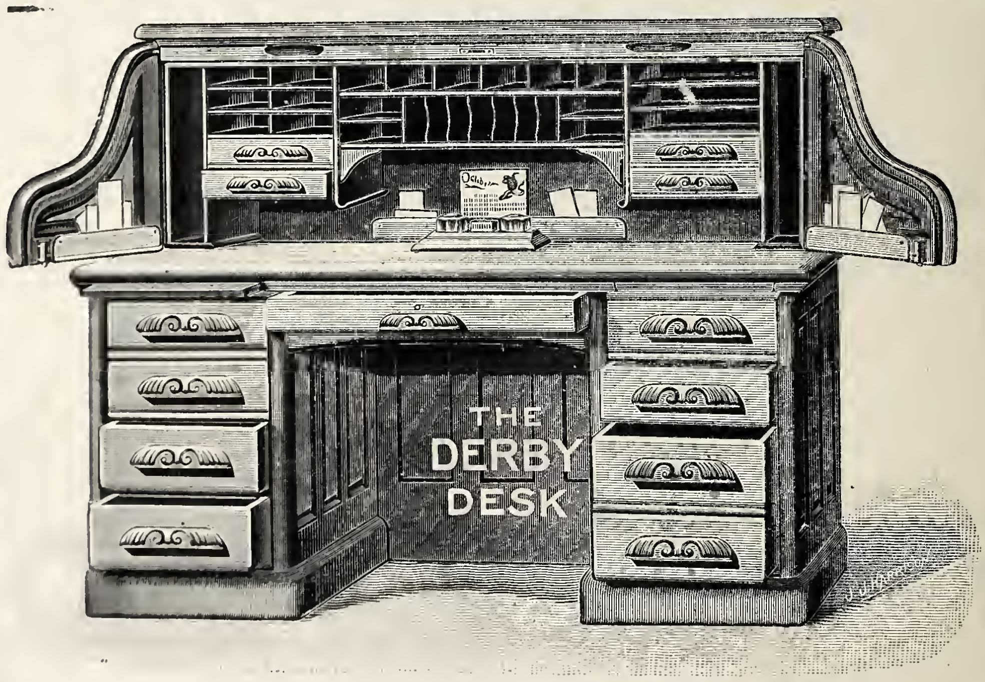
THE DERBY DESK.

TRADE MARK.



TRADE MARK.

THE DERBY DESK.

TRADE MARK.

The above awards were for QUALITY and FINISH.

BOSTON CHAIR Co.,

16, GREAT EASTERN ST., LONDON.

HIGHEST AWARD MEDAL,
Edinburgh Exhibition
1890.

THE
DERBY DESK.

HIGHEST AWARD MEDAL,
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1890.

The swinging Arm Desk is adapted for use in Offices where the light is poor and comes in a slant to either end of the Desk. Throwing open the Arms, the light is improved.

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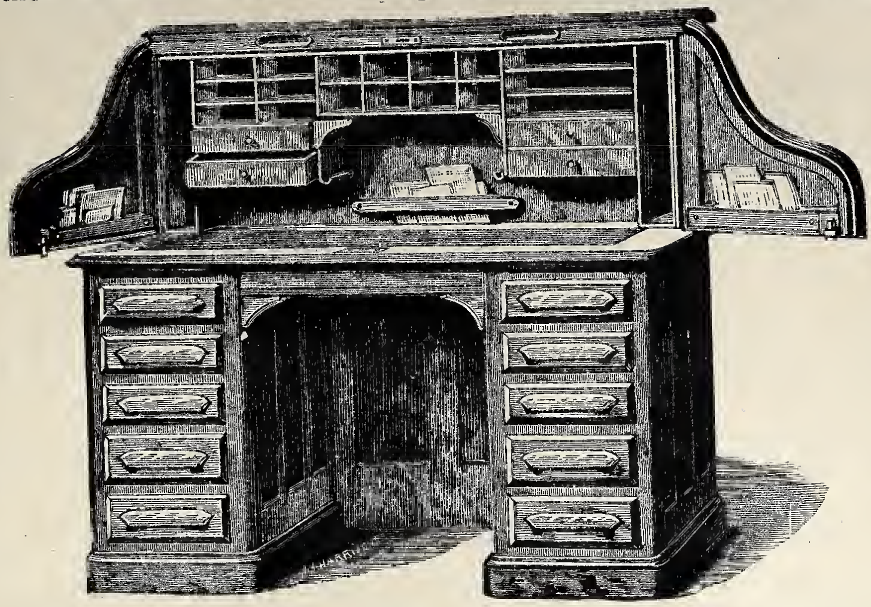

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CHEAPEST.

AMERICAN CHAIRS.

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ASHBURNHAM & SOMERVILLE, Mass., U.S.

LONDON: 16, GREAT EASTERN STREET.

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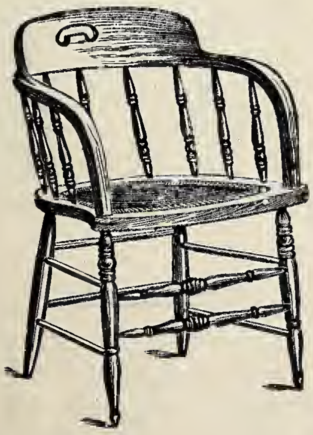
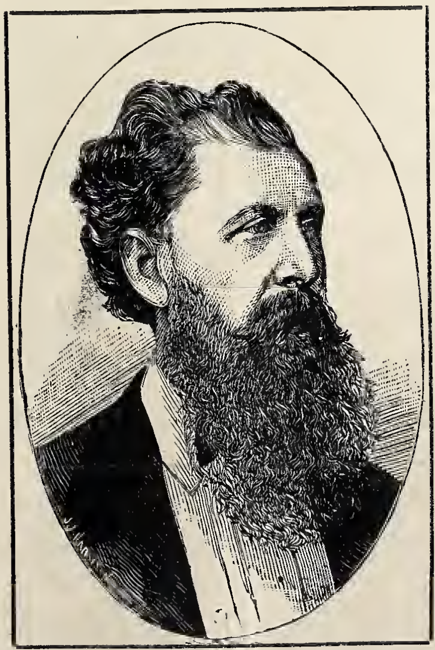
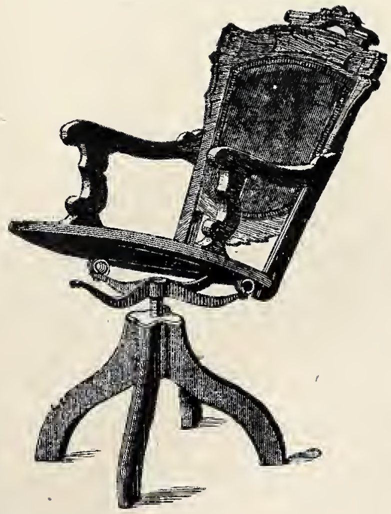


We invite
comparison
for Quality
and Cheapness.



B. FRANKLIN FULLER, London Manager.



We now
upholster
any of our
Chairs.

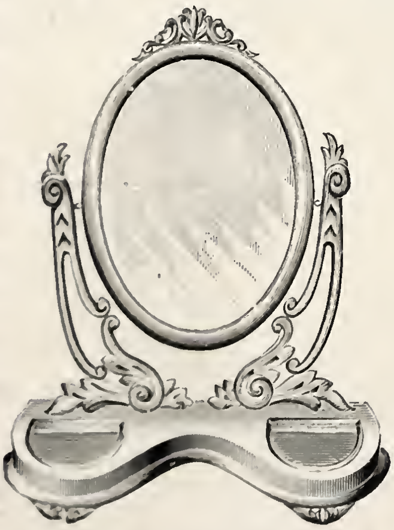
Overmantel & Looking-glass
MANUFACTURERS.

C. FRANKLIN & CO.,

ALBION WORKS,
6 & 7, Rupert Street, BRISTOL,

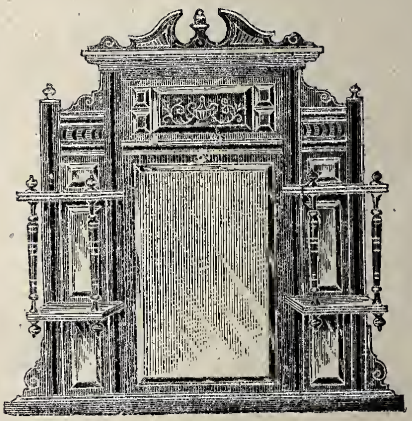
GLASS BEVELLERS, SILVERERS,
Gilders and Brilliant Cutters,
POLISHED - EDGE GLASS SHELVES.
Bevelled Glass for Photographic Purposes.

Outside Reflectors, for Transmitting Light.



Our new Showroom is now complete with a large and varied assortment of well-finished goods.

Urgent orders received first post for bevelled and silvered plates, despatched same day if required.



N.B.—We are the only firm in the West of England Bevelling, Silvering, and Manufacturing throughout upon the Premises.

For the benefit of Country buyers unable to give us a call, we will pay Carriage on any article as sample.

ESTIMATES FREE. SPECIAL QUOTATIONS FOR LARGE ORDERS.

Showrooms:
16, City Road, E.C.
Works:
High St., Leicester.

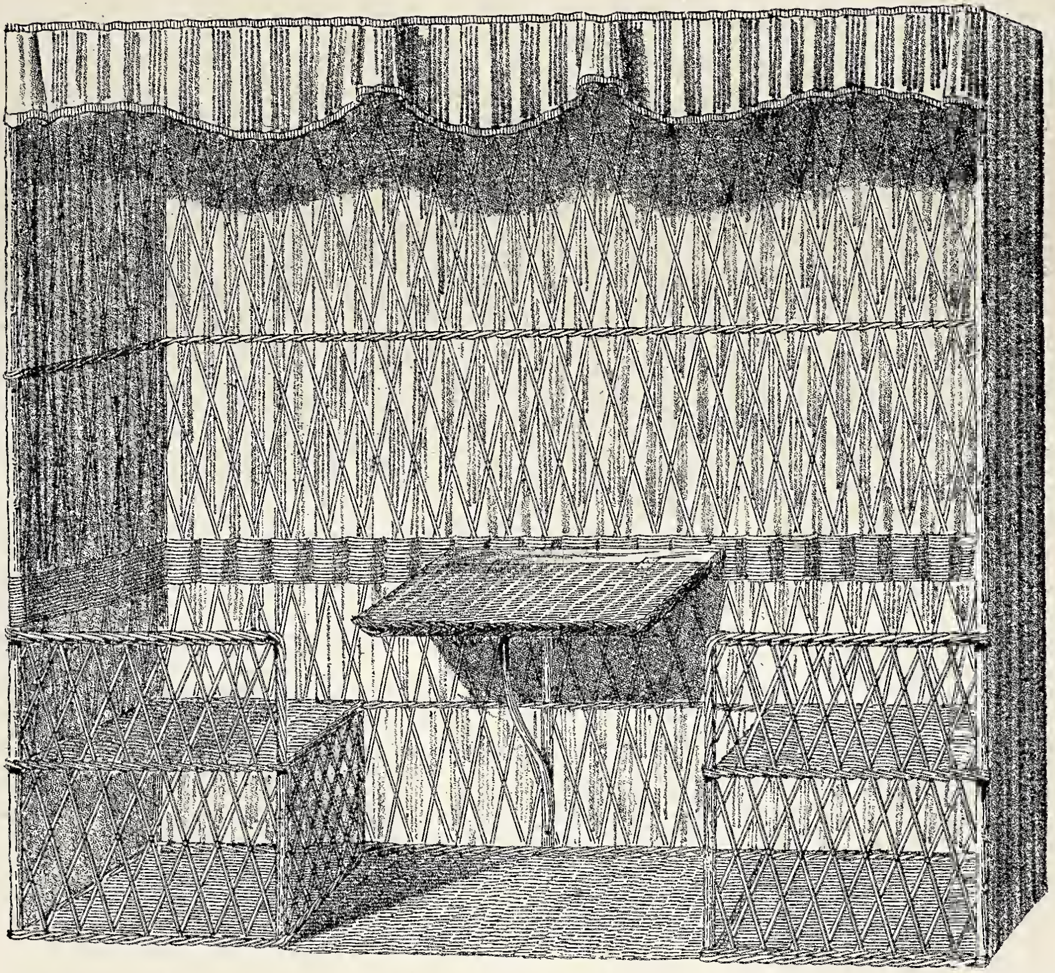
Highest Award at the Melbourne Exhibition.

Telegraphic Address:
"Ellmore, City Road, London."
Or "Ellmore, Leicester."

W. T. ELLMORE & SON,

Established 1848.

Wholesale and Export
Manufacturers
of
every description
of
Bamboo, Willow, and Cane
Furniture.

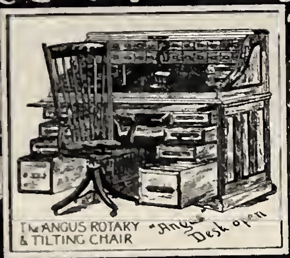


Summer Goods now on show
at
16, CITY ROAD,
LONDON, E.C.

Arbours, Garden Seats,
Chairs,
Tennis Stands, &c.

Cafes and Tea Rooms Furnished and Decorated throughout.

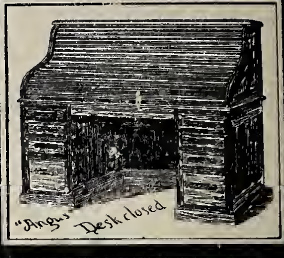
"ANGUS" DESK BEST IN THE WORLD.


The ANGUS ROTARY & TILTING CHAIR
"Angus" Desk open

The "ANGUS" DESK
IS THE BEST MADE, BEST FINISHED, MOST CONVENIENT, AND MOST PRACTICAL DESK IN THE WORLD.

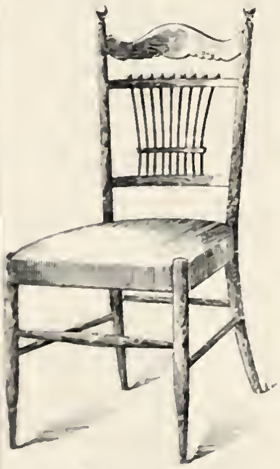
The entire arrangements of every part of the "ANGUS" DESK are calculated to give the greatest economy of space and for convenience and comfort to the user. The saving of time and trouble will very soon repay their moderate cost.

No one with much writing or correspondence should be without one of these Desks.

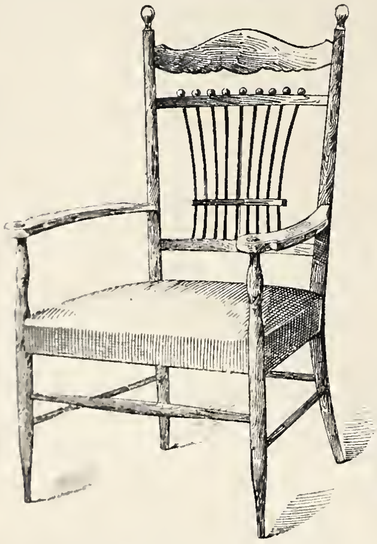


We have pleasure in introducing to our friends' notice Designs and Prices of a fresh group of Chairs in Maple and Oak, Spring Stuffed, and covered in plain or figured Utrecht Velvet; gimped and studded.

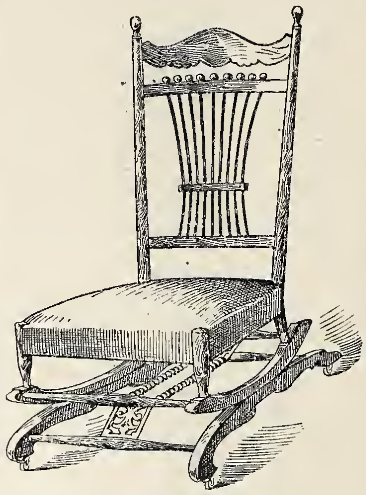
The Chairs can be finished in imitation Mahogany or Walnut, or in light or dark Oak.



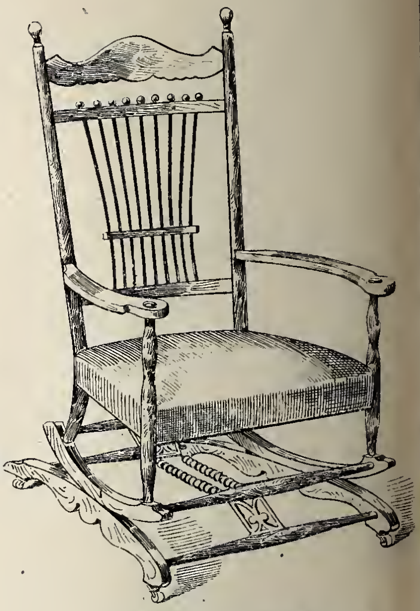
SMALL CHAIR.
No. 818. Maple. No. 818½. Oak.



GENTLEMAN'S ARM CHAIR.
No. 819. Maple. No. 819½. Oak.

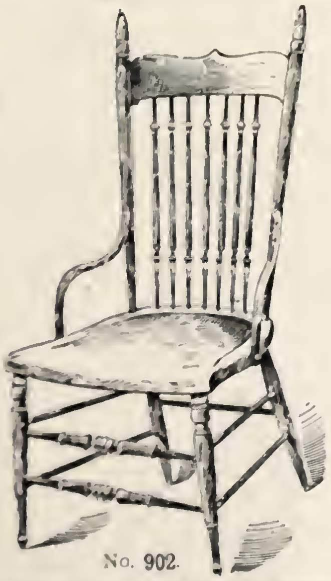


LADY'S ROCKER.
No. 896. Maple. No. 896½. Oak.

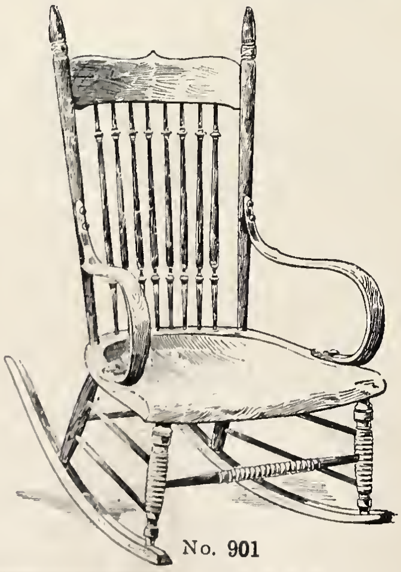


LARGE ROCKER.
No. 897. Maple. No. 897½. Oak.

The "VILLAGE SUITE," in light or dark Oak; and also in Green, extra finished.



No. 902.



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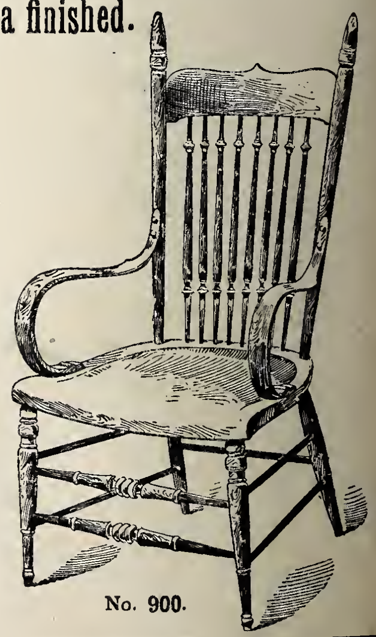

No. 900.

Wm. ANGUS & Co.,

66 & 68, TABERNACLE STREET, FINSBURY, E.C.

Highest Award, GOLD MEDAL, Society of Architects, London, 1886; Highest Award, STAR DIPLOMA, Society of Architects, London, 1887; MEDAL of MERIT, Industrial Exhibition, Newbury, 1884; FIRST MEDAL of MERIT, Brussels, 1888; SILVER MEDAL, Paris, 1889; FIRST MEDAL of MERIT, Cologne, 1889; GOLD MEDAL, York, 1889; STAR DIPLOMA, London, 1889; GOLD MEDAL, Brighton, 1890; SILVER MEDAL, Paris, 1890; SILVER MEDAL, Edinburgh, 1890; GOLD MEDAL, Derby, 1891; GOLD MEDAL, Wolverhampton, 1891; GOLD MEDAL, Birmingham, 1892.

Awarded for Superiority of Workmanship, and Designs in Mouldings and Joinery.

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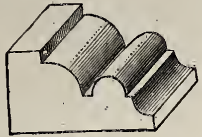
SAMUEL ELLIOTT,

SUPERIOR FINISH.

Albert Moulding Mills & Joinery Works, NEWBURY.

Specialities in Hard & Soft Wood Joinery & Mouldings of the Highest Class.

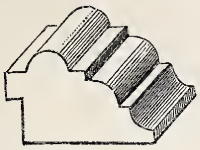
(One of the largest Manufacturers in England, with the Highest Reputation.)



Registered No. 1090.

TESTIMONIALS FROM EMINENT ARCHITECTS.

Interior Fittings to Houses, Public Buildings, and Ecclesiastical Edifices prepared, fixed, and polished. Distance no object.



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Awards at Newbury, London (3), Brussels, Paris (2), York, Edinburgh, Brighton, Cologne, Derby, Wolverhampton, and Birmingham.

The MOULDING CATALOGUE of REGISTERED DESIGNS (free on application) is the most complete ever published.

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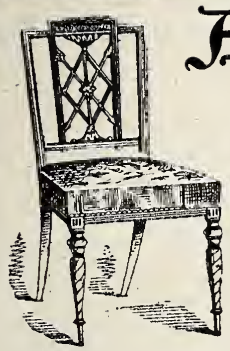

Art Chair,

Cabinet Manufacturers,

AND

UPHOLSTERERS TO THE TRADE.

5a, LEONARD STREET,
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Large stock of Wood Chimney Pieces and Over Mantels.

Specialities in Early English, Sheraton, Adams, Japanese, Louis XIV., XV., XVI., and other styles. Designs and Estimates forwarded on application.

W. AYTON,

293, Old Street, London.

POLISH & VARNISH MAKER,

DEALER IN

GLUES, BRUSHES, OILS, COLORS, WHITE LEAD, &c., &c.

Best Light and Dark Polish,	5/-	Gall.	Best Brown Hard Varnish ...	5/-	Gall.
„ White Polish	6/-	„	„ White Hard Varnish ...	5/-	„
„ Red and Black Polish ...	7/-	„	„ Glaze	7/6	„
„ Brush Polish	6/-	„	„ Methylated Spirit ...	3/4	„

GLUES.

Firms using Glues will find that PRICES and QUALITY will compare with any house in the trade. Write for Samples.

Finest Long Scotch Glue	49/-	cwt.
„ Short Scotch Glue (very special)	42/-	„
Gold Medal French Glue	36/-	„
Good useful Glue	28/-	„

J. LIVERSIDGE & SON,

Finsbury Van Works—196, OLD STREET, CITY ROAD, E.C.

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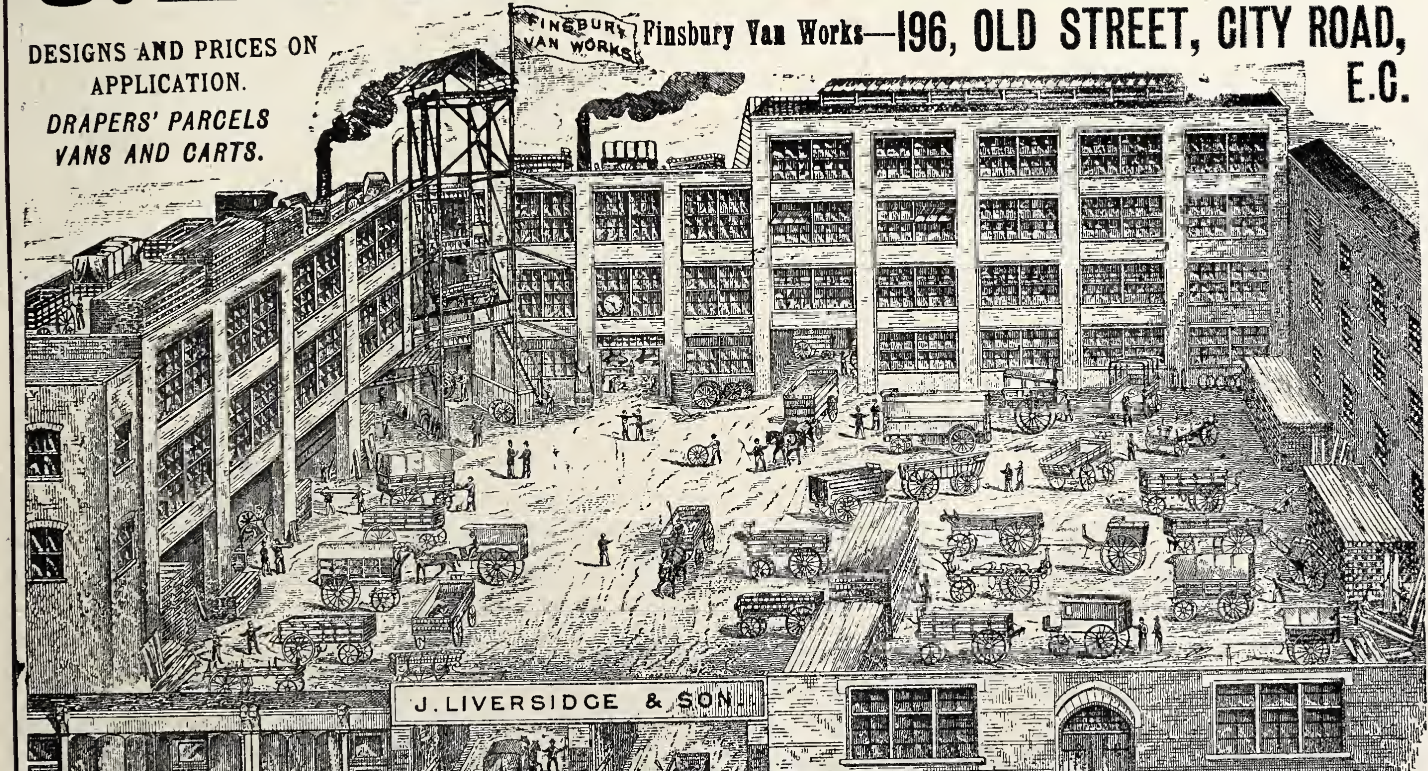

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N.b.—Vehicles built to suit the requirements of our Customers, and supplied and kept in repair at a yearly rental.

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Telegrams "Meuble London"

ORIGINATOR **J. S. HENRY** MANUFACTURER

287-9 Old Street
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No Designs Published.
All Special Goods. Not to be seen elsewhere in the Trade.
Latest Novelty, Convertible Cosy Corners.

ESTABLISHED OVER 50 YEARS.

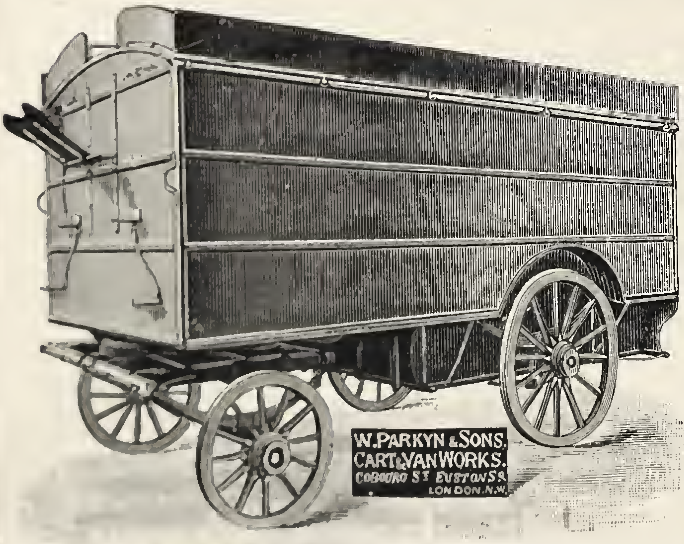
W. PARKYN & SONS,

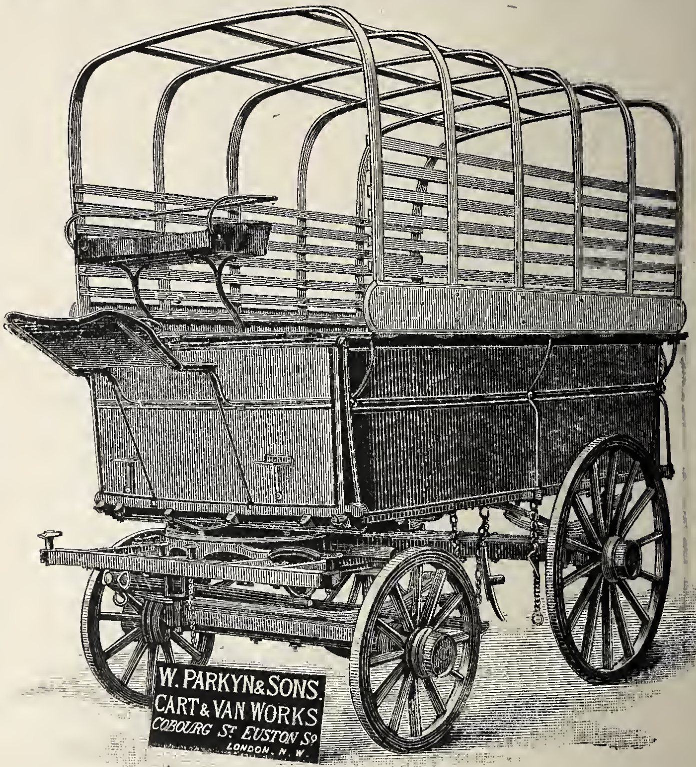
CART, VAN, & CARRIAGE BUILDERS,

ESTIMATES GIVEN FOR REPAIRS.

PANTECHNICON VANS,
Light, Durable, with all improvements, and fitted with
PATENT BRAKE, always kept in stock.

ILLUSTRATED LIST ON APPLICATION.


W. PARKYN & SONS.
CART & VAN WORKS.
COBOURG St EUSTON Sq
LONDON. N.W.


W. PARKYN & SONS.
CART & VAN WORKS
COBOURG St EUSTON Sq
LONDON. N.W.

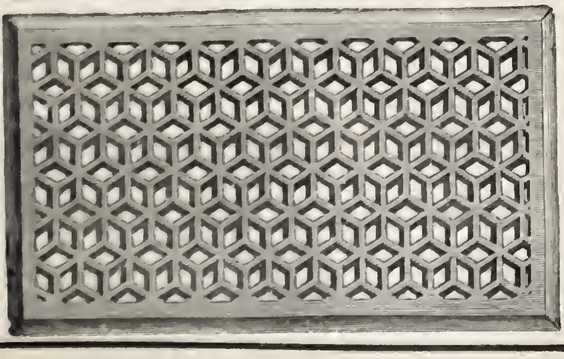
WORKS:—COBOURG STREET and EXMOUTH STREET, EUSTON SQUARE,

All kinds
of Vehicles Let on Hire.

LONDON, N.W.

Carts, Vans, &c.,
Kept in Repair by Contract.

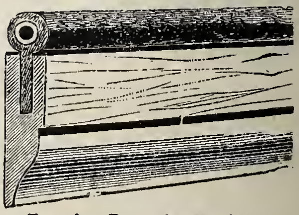
SHEATH BROTHERS,



India Rubber, Gutta Percha, and General Manufacturers

AND PATENTEES.

Manufacturers of the Improved Cloth-Covered Tubular Draught-Moulding, Leather and Cloth-Covered Draught Tubing, Patent Vulcanised India Rubber Door and Carriage Mats, Corrugated and Pyramid India Rubber Sheet for Stair Treads, Gutta Percha Noiseless Curtain Rings.



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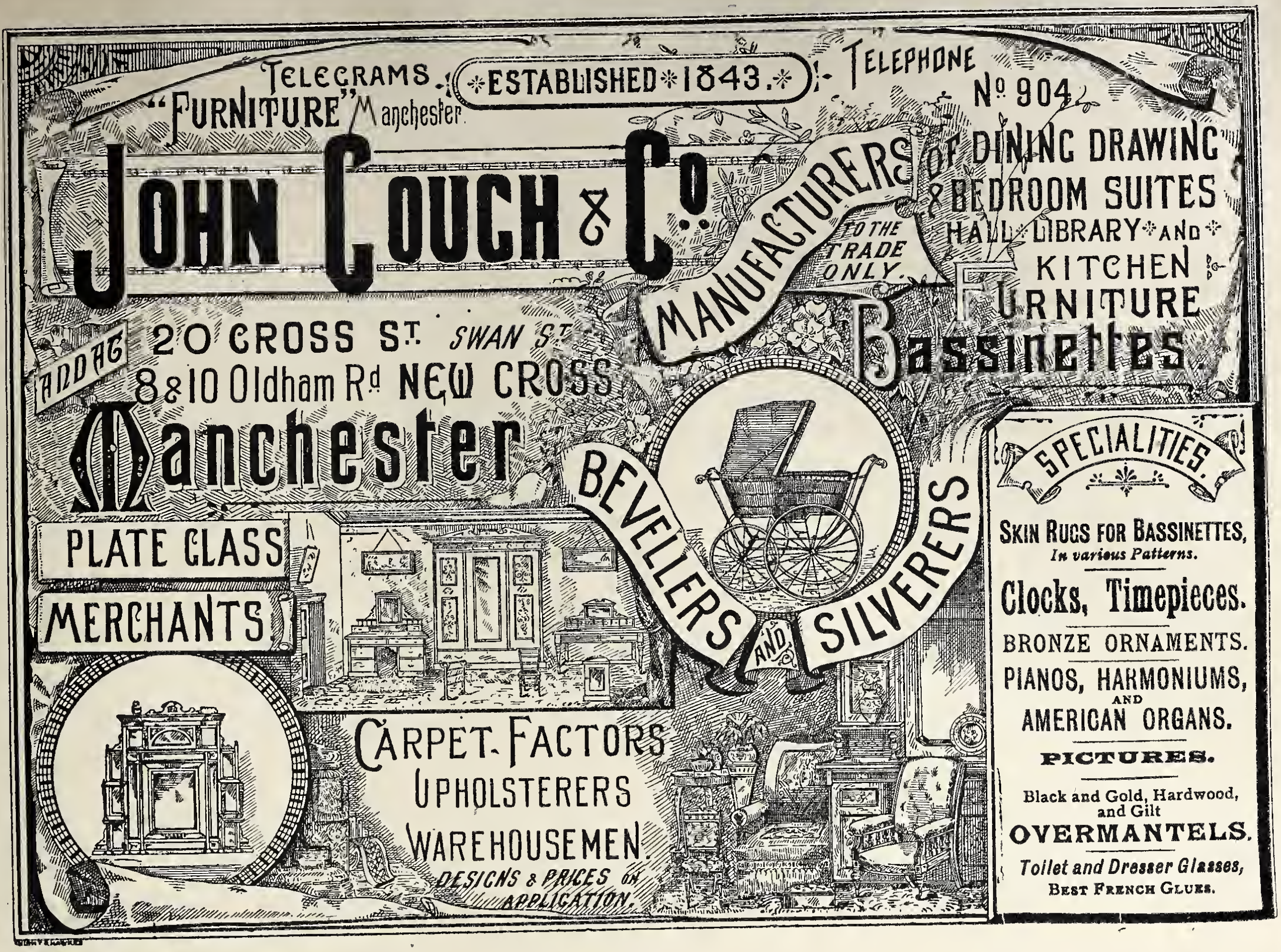

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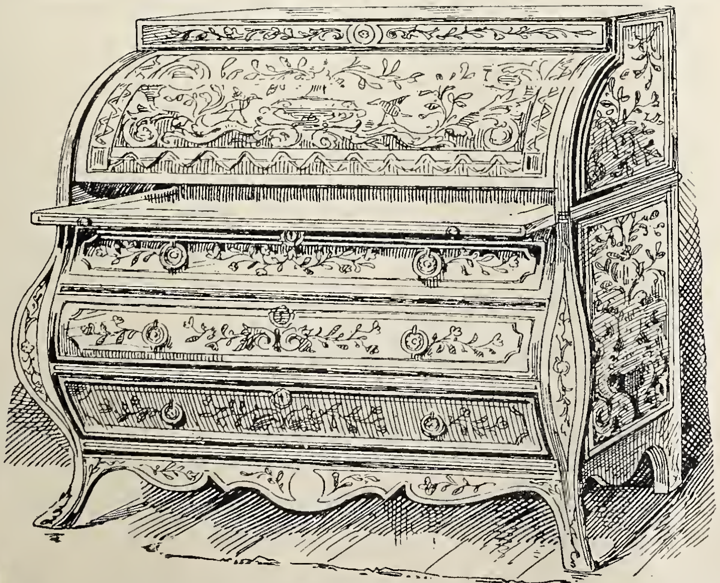

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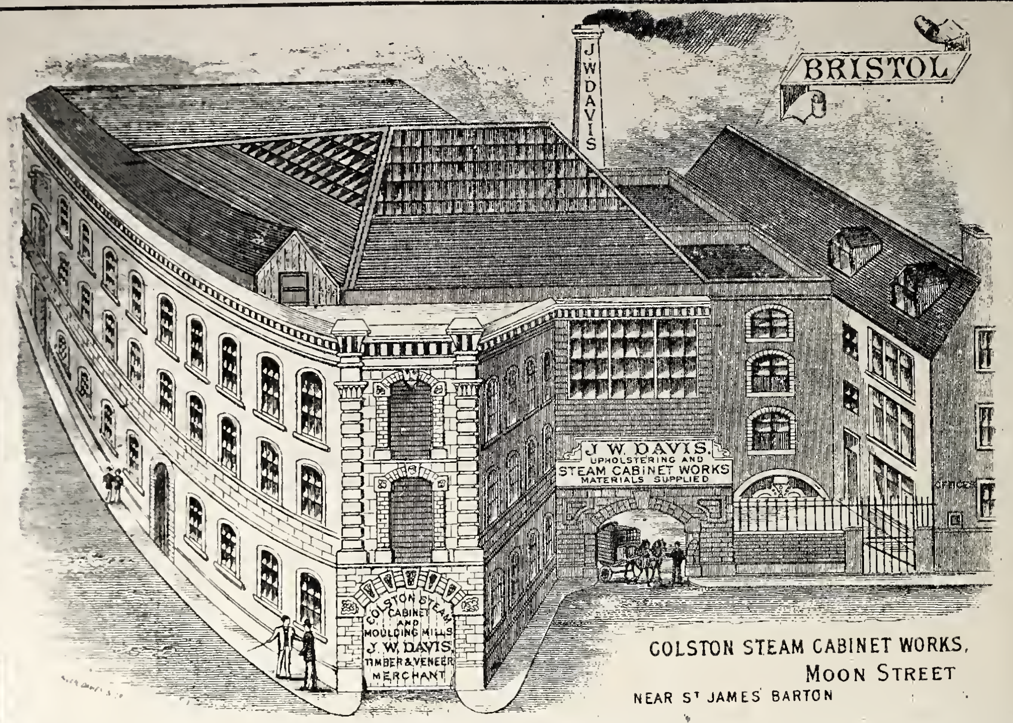
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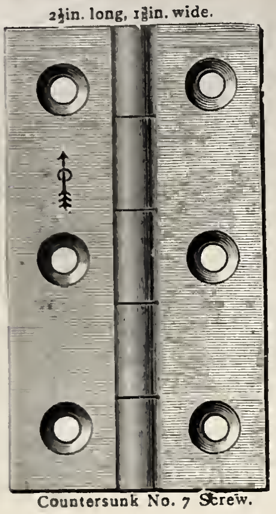

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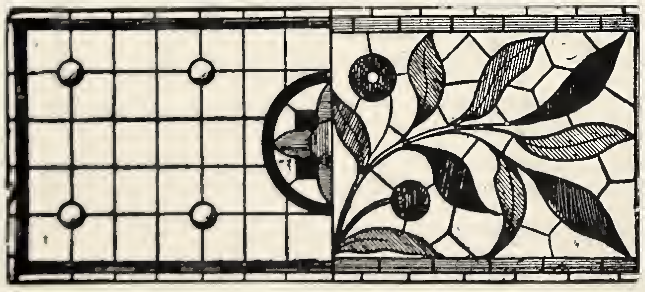

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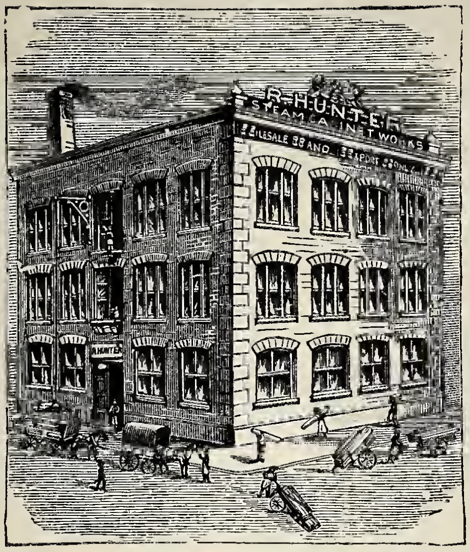

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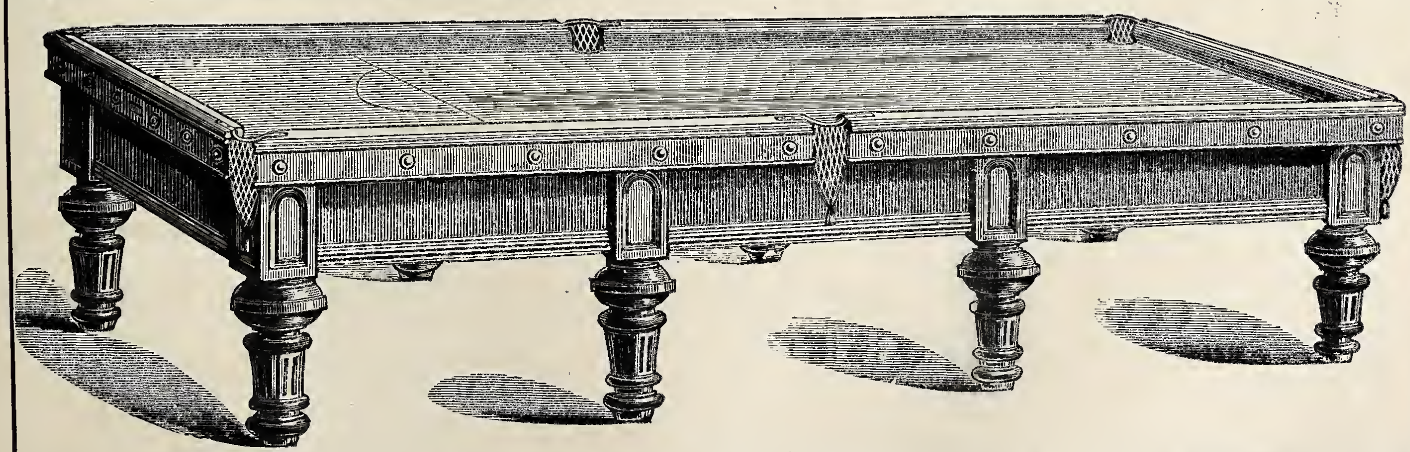

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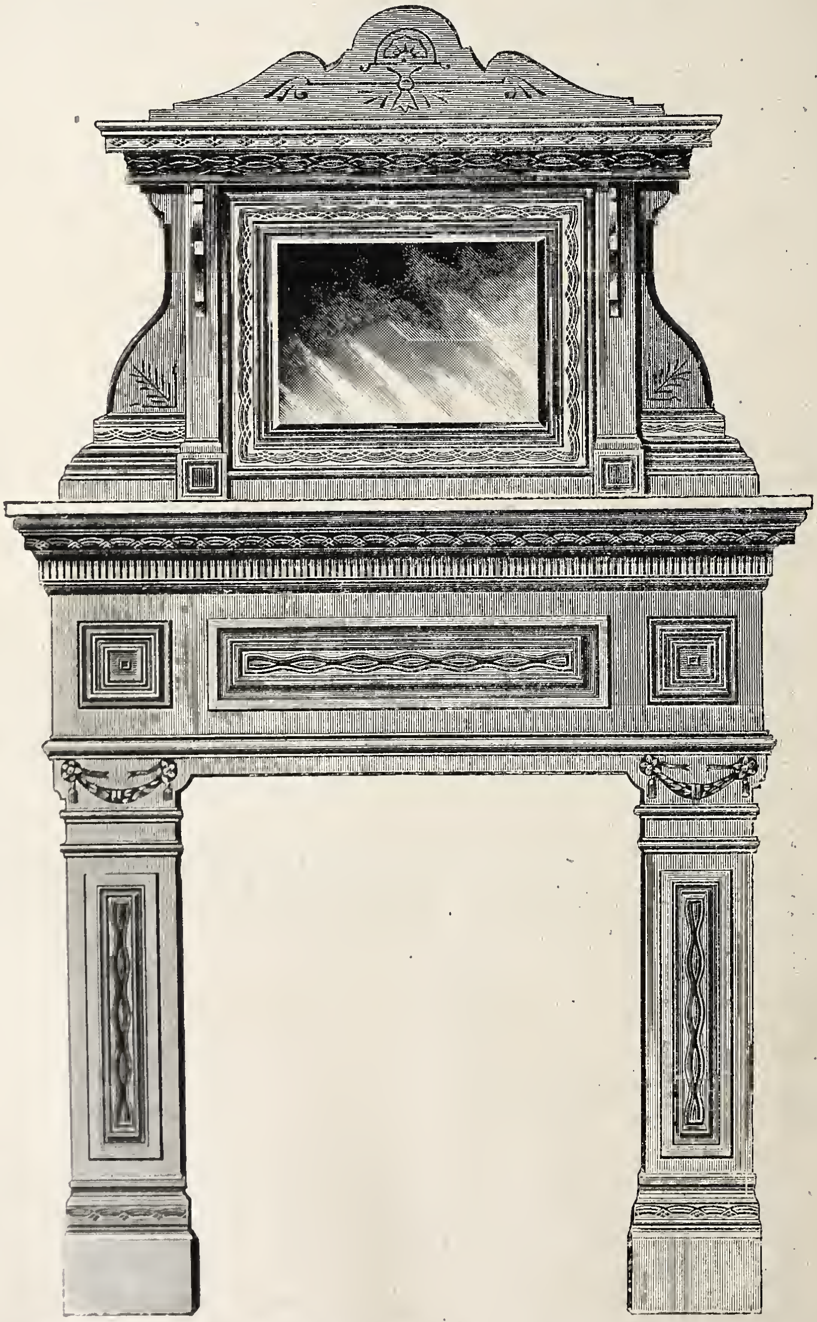

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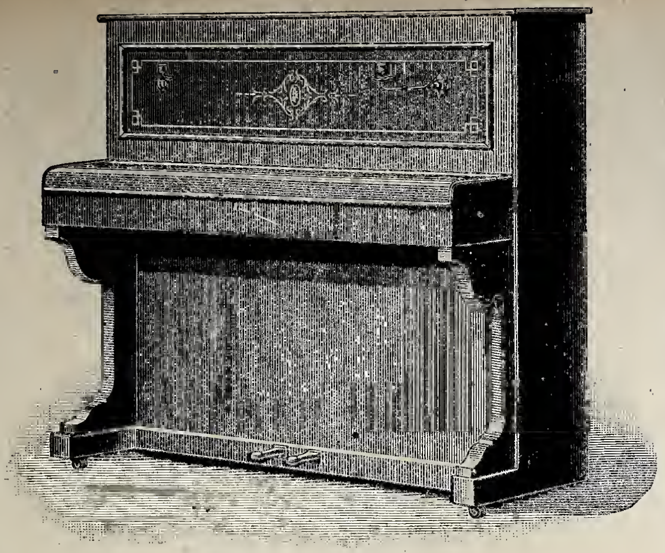

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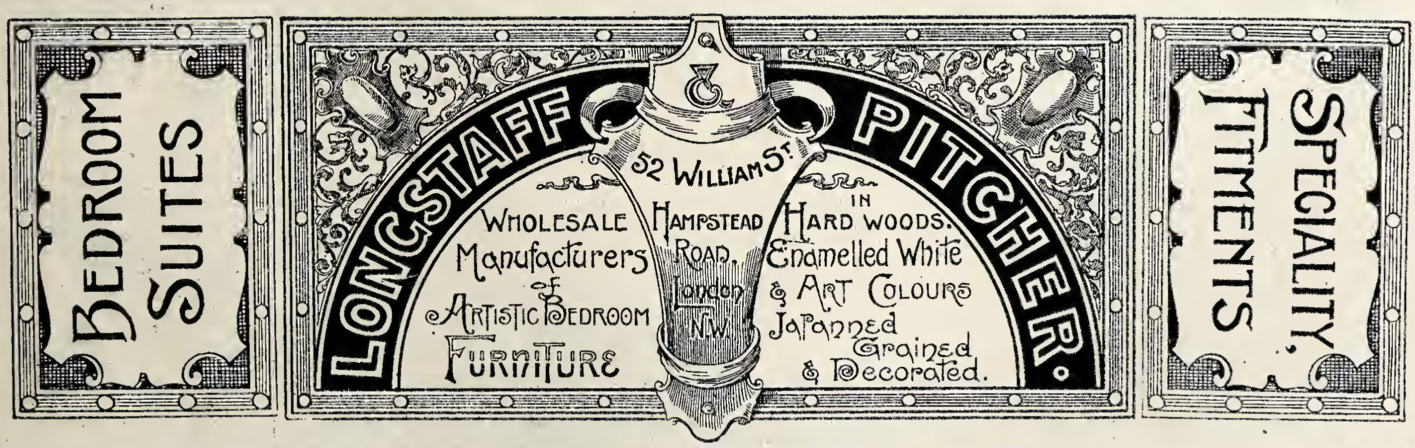

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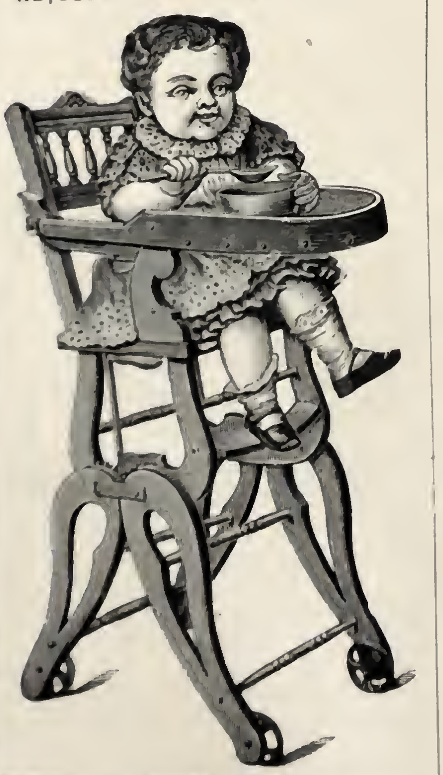

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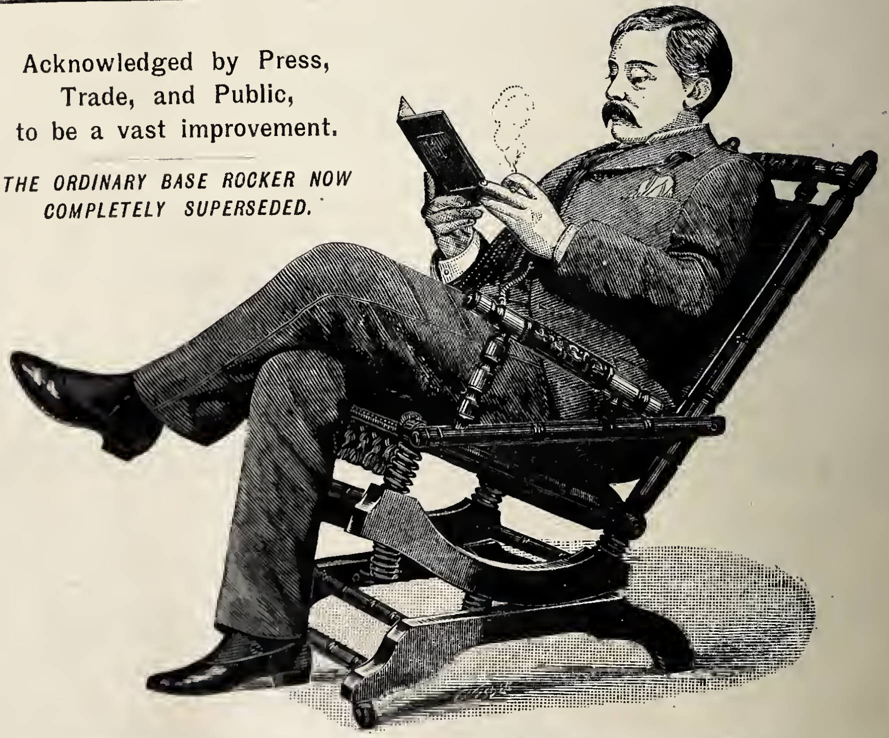

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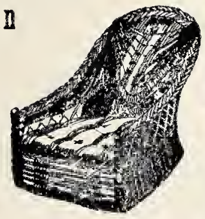

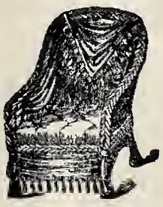

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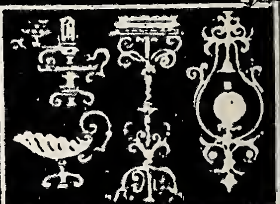

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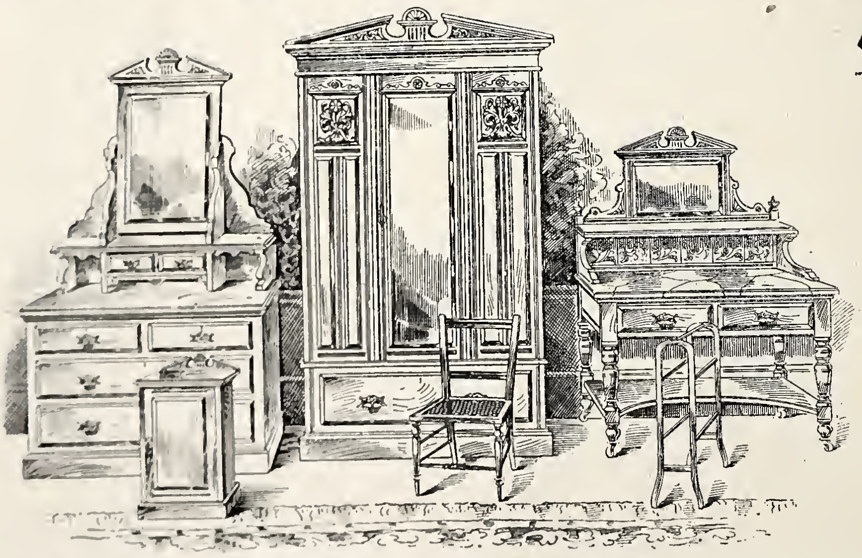

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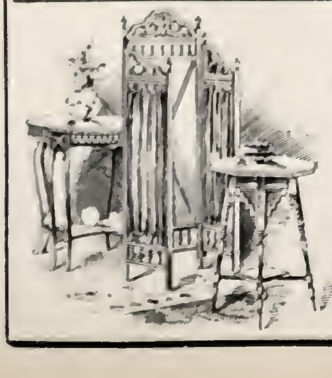

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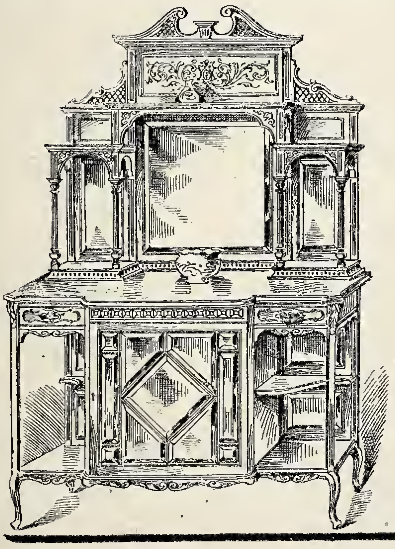

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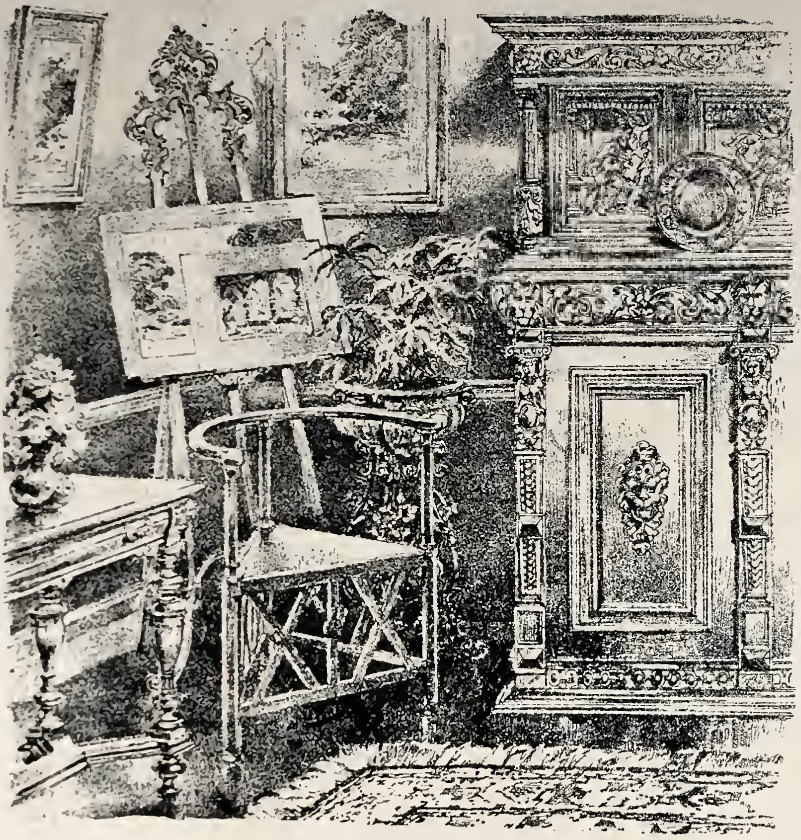

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Before purchasing these Goods it will be best to give us a call, and compare our prices with those charged by others.

	Our Prices.
3ft. 6in. × 7ft. 9in. Carved Oak Hatstand, with bevel plate	£2 15 0
4ft. × 8ft. Carved Oak Bracket Top Bookcase, complete with stained glass	7 0 0
4ft. Carved Oak Pedestal Writing Table, 9 drawers	£4 5 0
4ft. × 4ft. Enclosed Carved Oak Dinner Waggon	3 10 0
8ft. × 4ft. Carved Oak Dining Table	4 15 0
5ft. × 3ft. 6in. Carved Oak Dining Table	2 15 0

CLOZENBERG & SON,

Wholesale and Export Cabinet Makers, Upholsterers, and Timber Merchants,

119, CURTAIN ROAD, LONDON, E.C.
Factories: 12 to 17, CHARLOTTE STREET, E.C.

FURNITURE DEALERS who have not had our ILLUSTRATED BOOKS and PRICE LIST can receive same post free on application.

Telegrams: "SHELLAC, MANCHESTER."

Specialists for

THE NORMAN CONQUEROR BRAND.

POLISHING MATERIALS.

METHYLATED SPIRIT,

Naphtha, Finish, Oil, Stains, Shellac, White Lac, Sandrac, and all Gums.

Special Value in **BENZOIN.** [Write for Prices.

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270, 271 & 272, Moseley St.,
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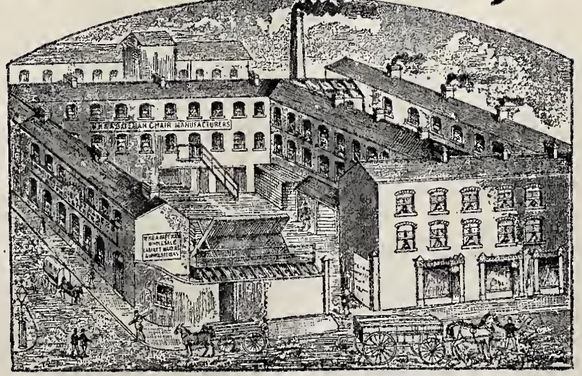

Cabinet Makers,
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Manufacturers of
WINDSOR,
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CHAIRS.
ESTABLISHED 1854.

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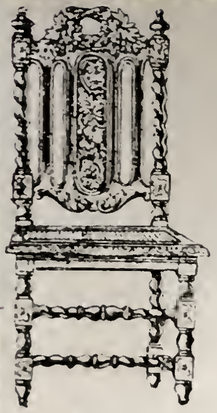

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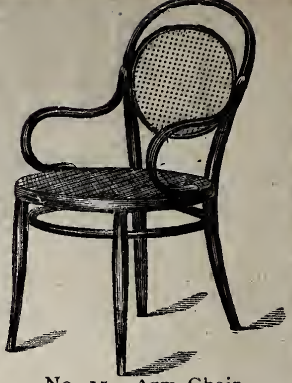
Special Announcement.



No. 15.—Arm Chair.

THE ORIGINAL

AUSTRIAN BENTWOOD FURNITURE Co.

Wholesale Warehouse: **85, GREAT EASTERN STREET,**
City Show Rooms - **3, NEWGATE STREET,**
LONDON,
E.C.

We have now added a special department for

CARVED OAK FURNITURE,

and have in stock a variety of

Chairs, Sideboards, Bookcases, Dining Tables, &c.

To ensure Safe Receipt it is imperative that all communications be addressed to the Manager,

J. L. LEE, 85, GREAT EASTERN ST., E.C.

Departments:

BENTWOOD FURNITURE. CARVED OAK FURNITURE.
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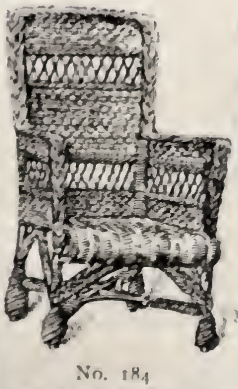

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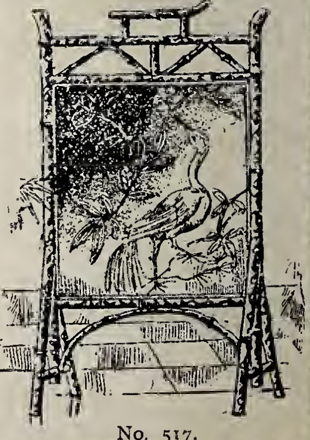
We have just issued a Revised Price List for Bentwood Furniture, and would ask buyers to compare our prices before ordering elsewhere.

TELEGRAPHIC ADDRESS—"WOODBENT, LONDON."

TELEPHONE No. 2201.



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ESTABLISHED OVER 50 YEARS.

BOOTH & FOX'S

PATENT VENTILATED

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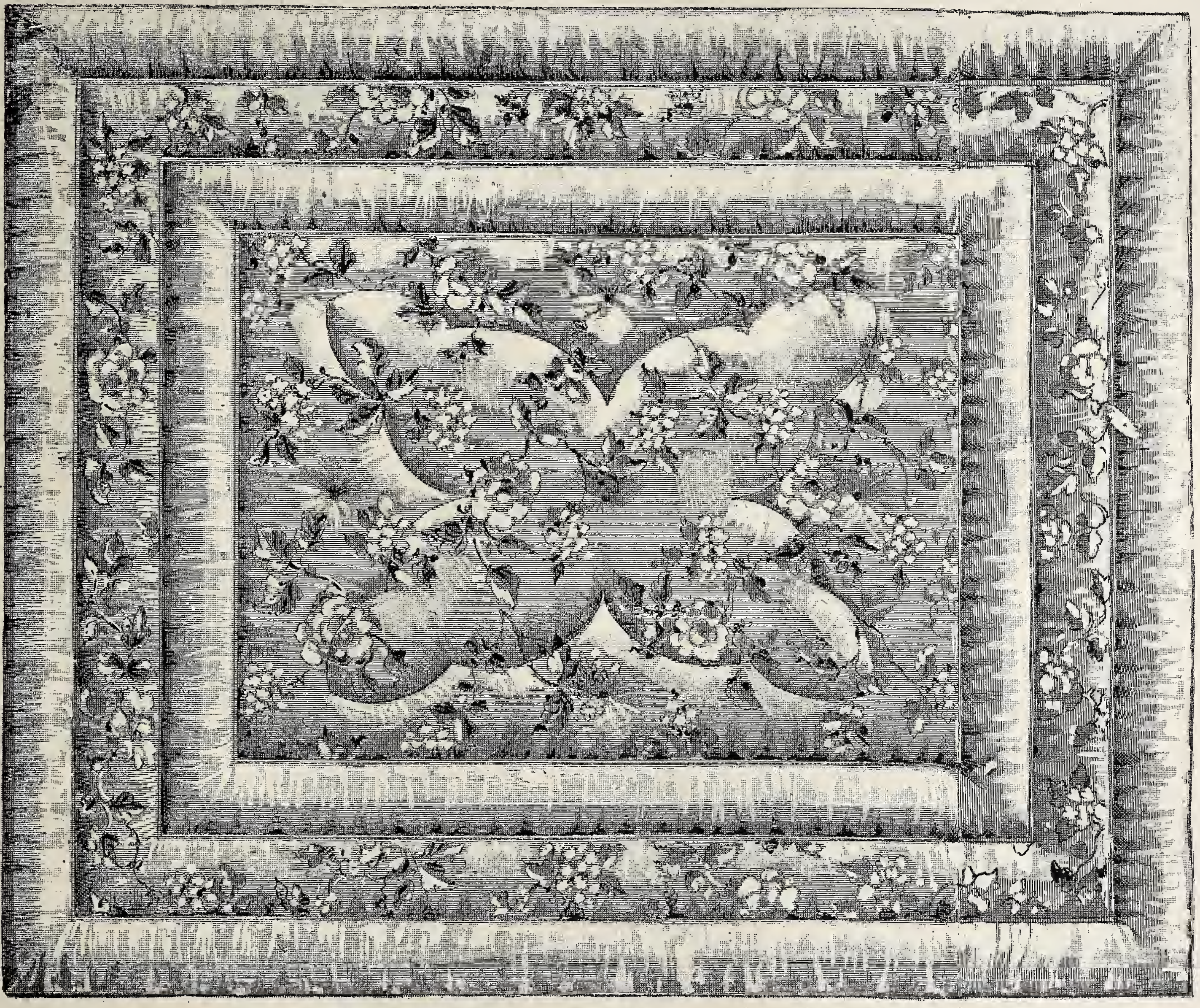
Down Quilts.



Warranted free from all germs of moth life.

FILLED WITH PURIFIED DOWN.

Professor ATTFIELD, Professor of the Pharmaceutical Society of Great Britain, states:—"I have examined the Machinery employed by Messrs. Booth & Fox, in Purifying; it answers perfectly in removing all the impurities natural to raw down and feathers.

Our New Patterns in French Satin, Satteens, also in Turkey Red Chintzes, are very handsome and attractive.

Above illustration shows the "Princess May" Pattern (combination of Roses and May Blossom), specially designed for us this season.

SHIPPERS AND THE TRADE ONLY SUPPLIED.

Warehouses: 81, HATTON GARDEN, LONDON; PICCADILLY, MANCHESTER.

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WHOLESALE & EXPORT
25 & 27 Curtain Road
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FURNITURE
UPHOLSTERY
PIANOS
&c.

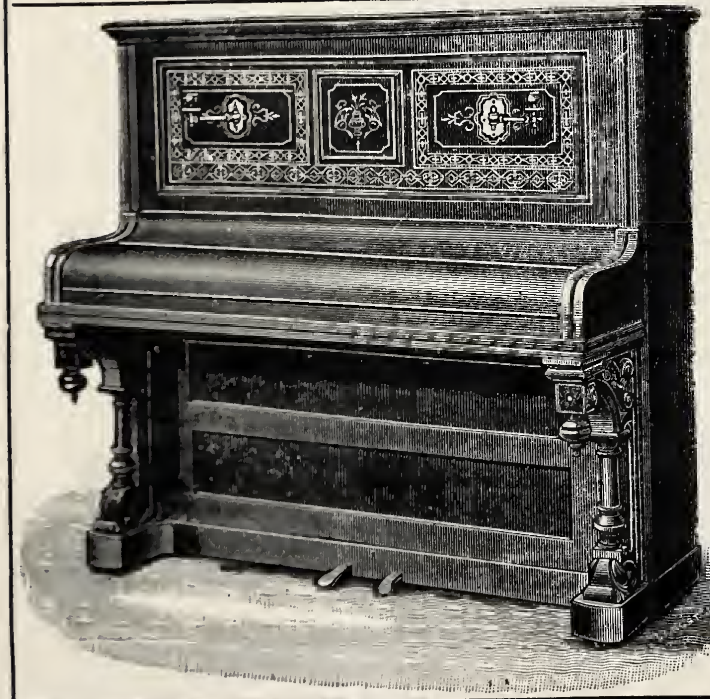
JARRETT & GOUDGE,

HIGH-CLASS PIANOFORTE MAKERS,

NEW CITY SHOWROOMS:

4, Tower Chambers, London Wall, E.C.

☞ *All communications to be addressed to the Factory—TRIANGLE ROAD, HACKNEY.*



Country Buyers are invited to inspect our large stock of Pianos of every description.

SPECIAL ATTENTION IS DIRECTED TO OUR

FULL TRICHORD IRON FRAME CHECK-ACTION PIANOFORTES.

Illustrated Catalogue free per return of Post.

EVERY INSTRUMENT GUARANTEED.

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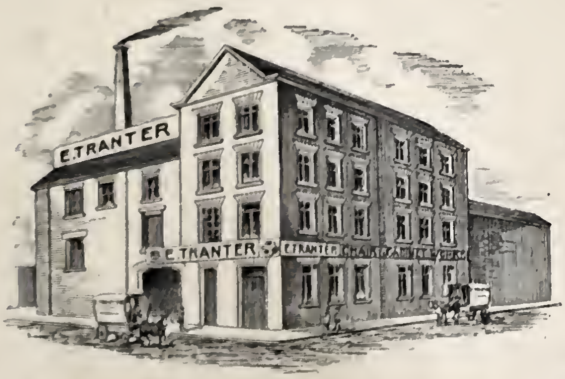
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E. TRANTER,

Cabinet Maker & Manufacturer of

Windsor, Coffee Room, Hotel & Library Chairs, Sofas, Easy Chairs, Drawing Room and Bed Room Suites,

And all kinds of Furniture, to meet the requirements of all classes of

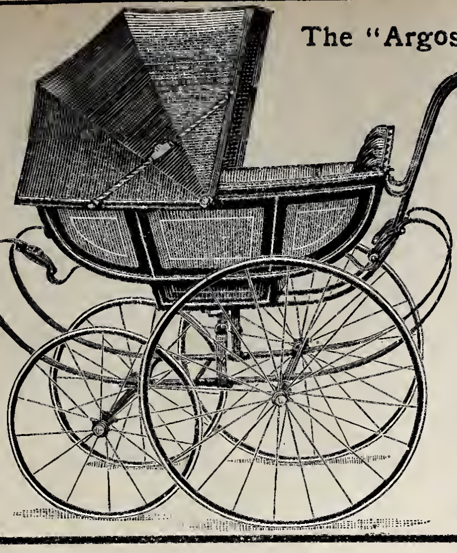
HOUSE FURNISHERS.

(WHOLESALE & EXPORT ONLY.)

IMPORTER OF AUSTRIAN BENTWOOD.

5 & 7, NORTH ST., MILLER ST., SHUDEHILL, MANCHESTER.

New and Extensive Showrooms—103, SHUDEHILL.



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SIMMONS & Co.

WHOLESALE
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EXPORT ONLY.

THE NEW PATENT
"SIMMONS GIG."

1.—Seat convertible into Bed.
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EVERY CARRIAGE PERFECT.

3, 5, & 7, TANNER STREET, LONDON, S.E.

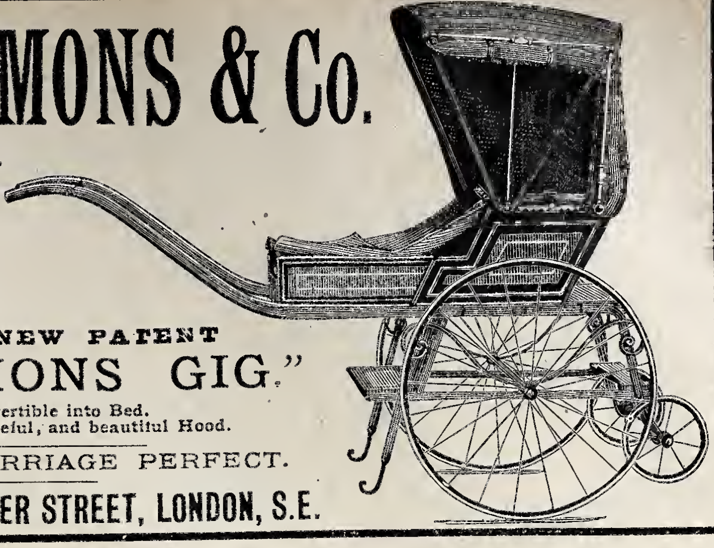

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PLATE GLASS FACTOR & BEVELLER,

WHOLESALE OVER-MANTEL & LOOKING GLASS MANUFACTURER,

61, NEWMAN STREET,

WORKS: BERNERS MEWS. LONDON, W.

FINISHED STOCK ALWAYS ON SHOW.

Stephens' Stains FOR WOOD

Oak, Mahogany, Rosewood, Ebony, Walnut, Wainscot, Satinwood, together with the new permanent Dark and Light Green Stains.

SPECIMENS and PROSPECTUS giving full detailed instructions as to use free by post, on application to H. C. STEPHENS, 191, Aldersgate Street, London, E.C.

W. STEVENS & CO.,

WHOLESALE & EXPORT
LOOKING GLASS
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PATENT OR MERCURY SILVERED PLATES.

65, CLIFTON ST., WORSHIP ST.,
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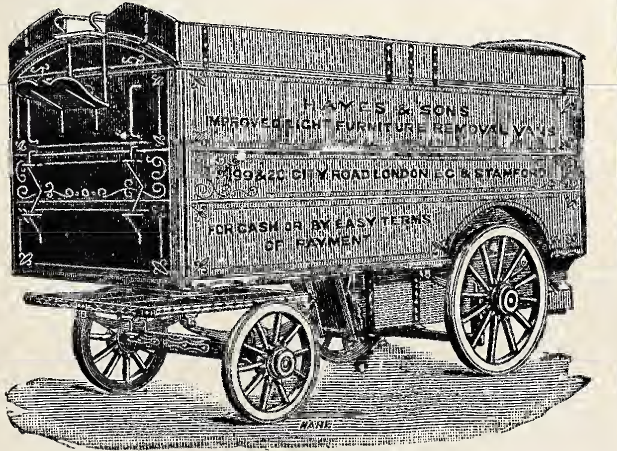
SPECIALITIES.—*Overmantels in all Styles.*
Best bevelled plates for Cabinet work.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IMPROVED LIGHT FURNITURE REMOVAL VANS
199&20 CITY ROAD LONDON E C & STAMFORD
FOR CASH OR BY EASY TERMS OF PAYMENT

Upwards of 200 First Prizes, Gold and Silver Medals. awarded at all Home and Foreign Exhibitions. References to users of our Goods in all parts of the Kingdom. The largest and best selection of Vans and Carts in London always on Sale at our Depôt.

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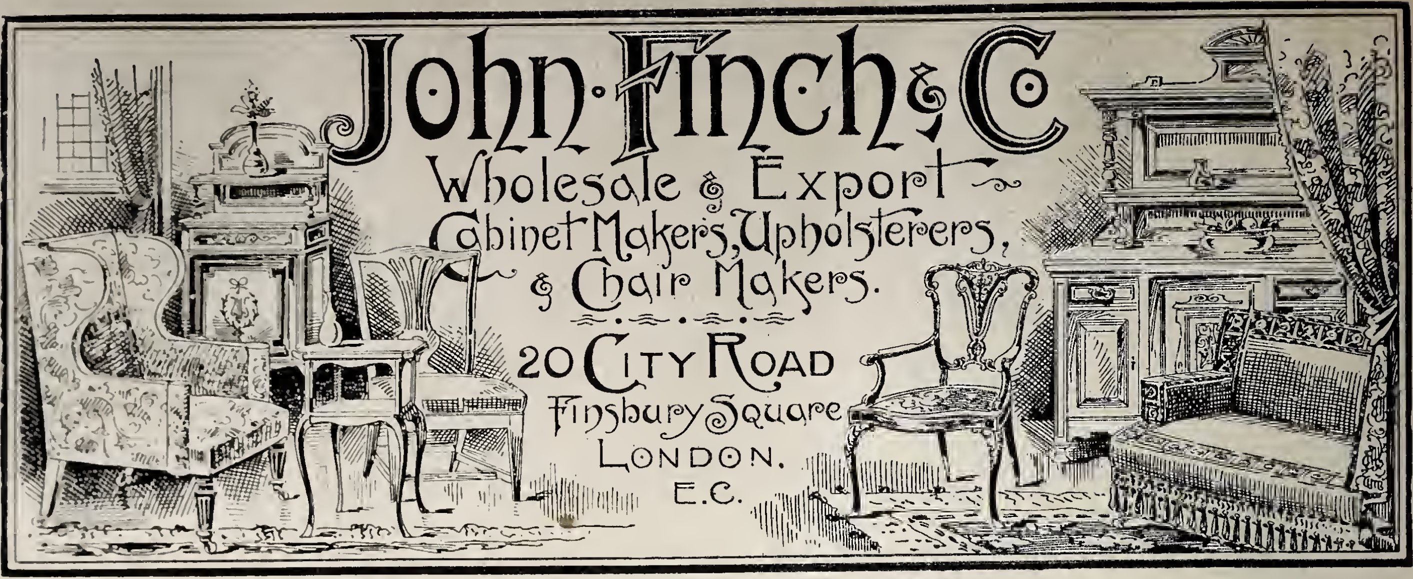

John·Finch & Co
Wholesale & Export
Cabinet Makers, Upholsterers,
& Chair Makers.
20 City Road
Finsbury Square
LONDON.
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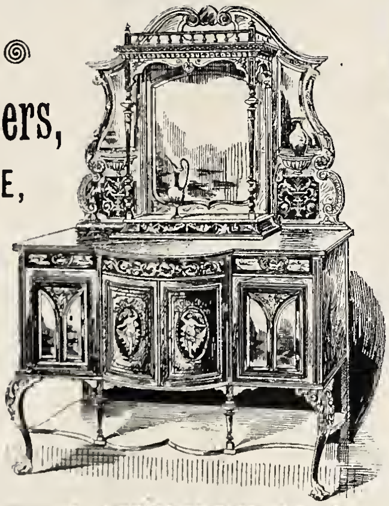

O. VALLI & CO.,
Art Cabinet
Manufacturers,
33, ST. JOHN'S LANE,
WEST SMITHFIELD.

**Inlaid Marquetry,
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and Cabinets,
in every design.**

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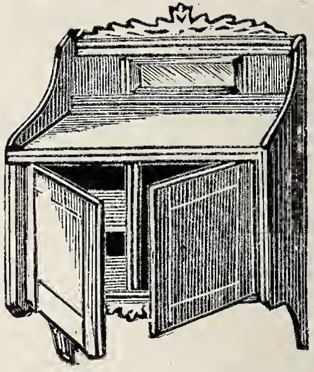

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The Whitewood Manufacturing Co.,
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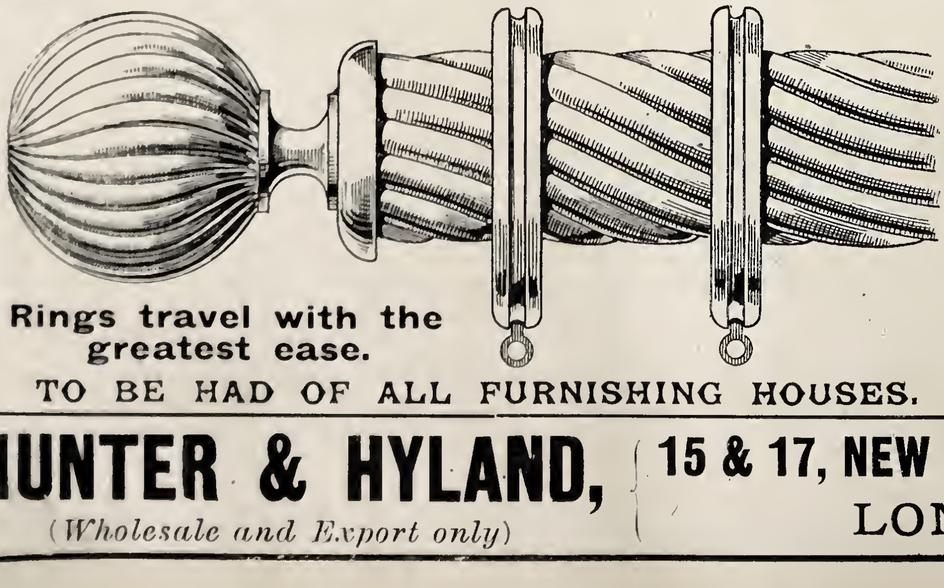

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New Registered Brass Corinthian Pole.

Handsomely Finished.

Rings travel with the greatest ease.

TO BE HAD OF ALL FURNISHING HOUSES.

The Greatest Novelty in Poles.

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Greatest
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Cornice Poles.

HUNTER & HYLAND,
(Wholesale and Export only)
15 & 17, NEW OXFORD STREET,
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E. KAHN & CO., LTD.

MANUFACTURERS AND IMPORTERS OF

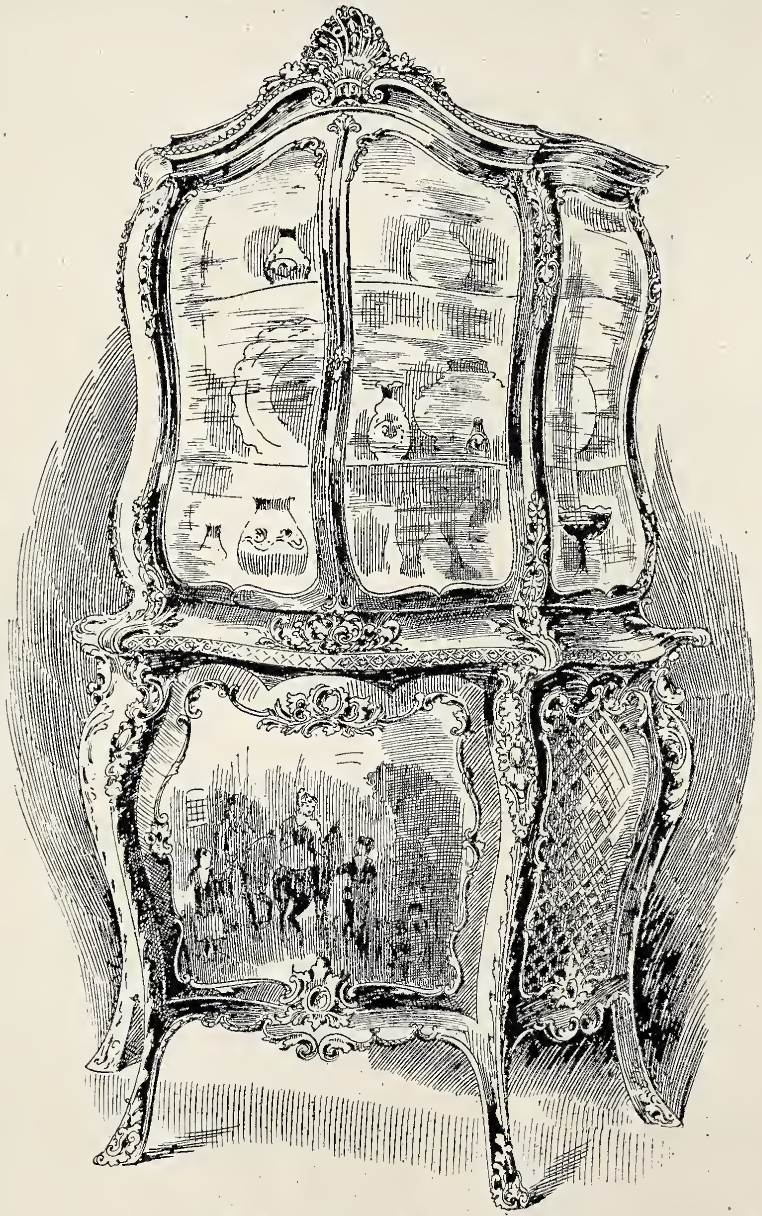
French Marqueterie, Buhl, Vernis Martin, Carved Oak, and Bentwood Furniture,

CHINA, GLASS, AND BRONZE ORNAMENTS,

Carpets, Rugs, Curtains, Tapestries, Velvets, &c., &c.

Telegraphic Address—"CONFIDENCE, LONDON."

Inquiries and Orders by Post promptly attended to.



Louis XV. Kingwood China Cabinet.
Gilt Mounts, Vernis Martin and Chequered Wood Panels, Silvered Glass Back, Plate Glass Shelves, 7ft. 3in. high, 4ft. 6in. wide.

EXTENSION OF PREMISES.

6, ST. ANDREW'S ST., HOLBORN—*China Department.*
117, CURTAIN ROAD, E.C.—*Bentwood and General Furniture.*

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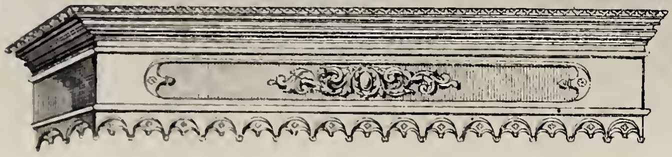
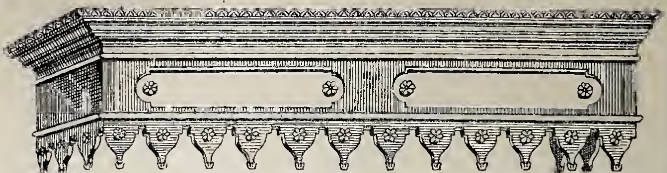
117, CURTAIN RD., 58 & 59, CHARLOTTE ST., LONDON, E.C.
6, BOULEVARD VOLTAIRE, PARIS.

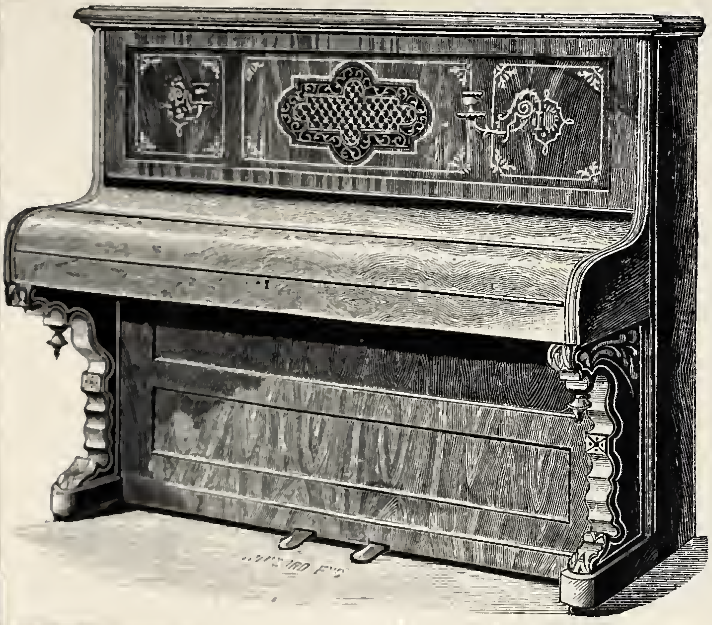
Perforated Wood Cornices,
FOR CURTAINS, VENETIAN & ROLLER BLINDS.





These beautiful Cornices are much admired for their neat, chaste, and pleasing effect. They are strong, substantial, and durable, and painted any shade of colour, and mounted with gilt mouldings, and are truly elegant pieces of window furniture.

HODKINSON & Co., Ltd.,
Canada Works, Herbert Road, BIRMINGHAM.



C. E. LITTLE,
Pianoforte Manufacturer,
6, CHALGROVE ROAD,
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These Pianos are IRON FRAMED and BRASS PIN PLATED, with Nickel-plated Bolts; and contain Swiss Pine Sounding-board, Machine-covered Hammers, and Celeste Action. Full TRICHORD, height, 4ft.

TO RETAIL AT 15 GUINEAS.

WARRANTED FOR TEN YEARS.

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CHAIR
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ESTABLISHED OVER 40 YEARS.

THE ONLY ADDRESS.

The Carpet Dealer's Guide
should be studied by all who
have to handle Carpets.

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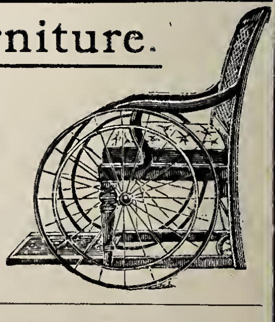
15a, FINSBURY SQUARE, LONDON, E.C.

Invalid's Furniture.
J. MOLE,
(WHOLESALE & EXPORT)
Ilkley Couches, Adjustable Chairs,
Wheel Chairs, &c.

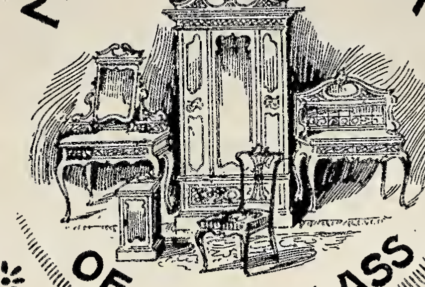
DESIGN LIST ON REQUEST.



102, SEEL STREET, LIVERPOOL.

N. GLICKSTEIN

MANUFACTURER



OF HIGH CLASS

Being a Manufacturer of Bedroom Suites only, I give special attention to this branch of the trade, and am constantly producing new designs.

In Rosewood and Mahogany Inlaid, Louis XV., Walnut and Burr Walnut, and a large variety of other styles, which are always in stock.

BEDROOM SUITES

35, 37, & 22 Great Eastern St.
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FRANK P. LEVI,

Manufacturer of Cabinets
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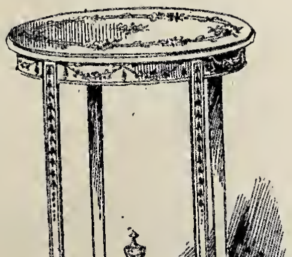
Artistic Cabinet Work.

ROYAL WEDDING, 1893.

The PRINCESS MAY TABLE.

In Mahogany, decorated with hand-painted May flowers, &c.



Sample 30/- Nett.

Crowndale Works:

BAYHAM ST.,
LONDON, N.W.
(Near the Cobden Statue, Hampstead Road.)

WHAT THE PRESS SAYS.

The Cabinet Maker & Art Furnisher.

"Buyers on the look-out for novelties should keep themselves informed as to Mr. F. P. Levi's latest."

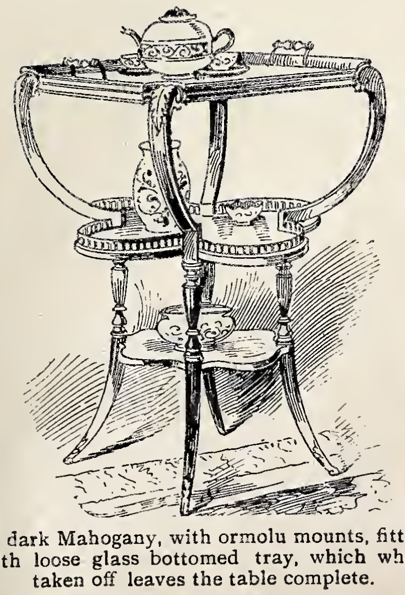
Furniture and Decoration.

"The quality of Mr. Levi's work speaks for itself."

ABSOLUTELY THE MAKER.

Specialité:
Chippendale, Sheraton, and French Styles.

The AT-HOME TEA TABLE.
Registered.
The Novelty of the present season.



In dark Mahogany, with ormolu mounts, fitted with loose glass bottomed tray, which when taken off leaves the table complete.

HOBBS, HART & Co., LTD., Lock, Safe, and Strong Room Manufacturers.

A NEEDFUL REFORM.

Great advances have been made in the design and manufacture of all classes of Furniture.

BUT

The common country-made rough and insecure Locks continue in use and spoil otherwise good cabinet-work.

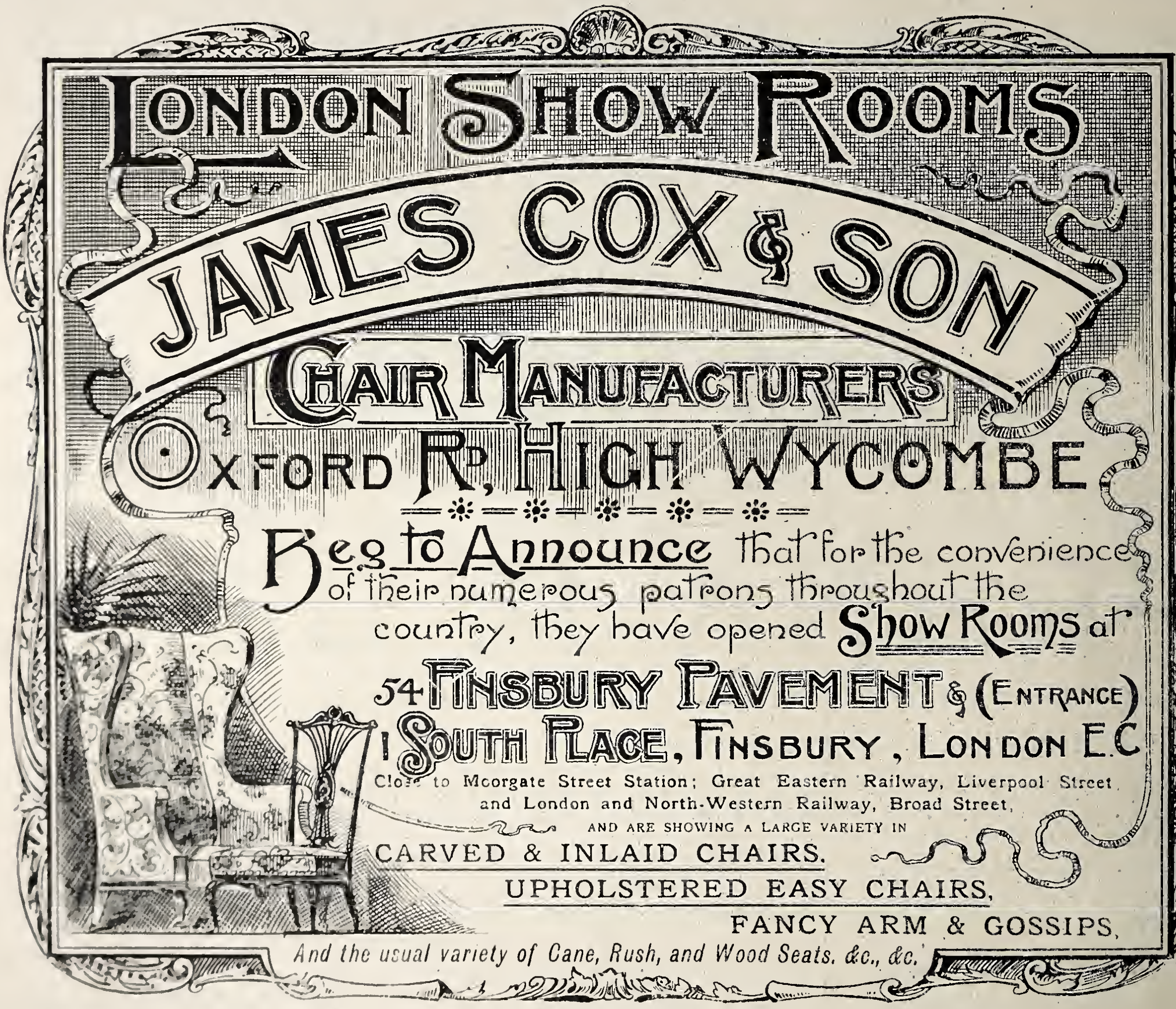
THE PUBLIC

Will appreciate Locks of good quality that cannot be picked by their domestics.

A NEEDFUL REFORM.

Cabinet Locks to meet all requirements. Apply for Lists and Trade Terms.

Offices and Manufactory: ARLINGTON STREET, ISLINGTON, N.
Show Rooms and Counter Trade: 76, CHEAPSIDE, E.C.



LONDON SHOW ROOMS

JAMES COX & SON

CHAIR MANUFACTURERS

OXFORD RD, HIGH WYCOMBE

Beg to Announce that for the convenience of their numerous patrons throughout the country, they have opened Show Rooms at

54 FINSBURY PAVEMENT & (ENTRANCE) 1 SOUTH PLACE, FINSBURY, LONDON E.C.

Close to Moorgate Street Station; Great Eastern Railway, Liverpool Street and London and North-Western Railway, Broad Street,

AND ARE SHOWING A LARGE VARIETY IN

CARVED & INLAID CHAIRS.
UPHOLSTERED EASY CHAIRS,
FANCY ARM & GOSSIPS,

And the usual variety of Cane, Rush, and Wood Seats, &c., &c.

Registered Telegraphic Address] ["LAWDELL, LONDON."

T. LAWES & CO.,

Wholesale Cabinet Makers, Upholsterers,

LOOKING-GLASS AND BEDDING MANUFACTURERS,

Timber and Bed Feather Merchants,

65, CITY ROAD, LONDON, E.C.

The Upholstery & Decorating Journal

Curtains, Trimmings, Wall Papers.

Trade Jottings.

It is curious how the prices paid for antiquities fluctuate at public sales. At the disposal of the valuable collection of works of art, armour, and arms, and decorative furniture, the property of Mr. Frederick Goodall, R.A., who is leaving his residence at St. John's Wood, among the lots sold were an old Venetian bronze figure of a lion, on oblong serpentine pedestal, £50; "Cupid and Psyche," a beautiful group in terra cotta, by M. F. Poncet, a pupil of Canova, signed and dated 1764, 32 gs.; a suit cap-à-pie bright steel armour, £66; and two upright cabinets of blackwood with carved frieze and pilasters inlaid with slabs of giallo-antico plate-glass doors and ends enclosing shelves, 76 in. by 48 in., realised an aggregate of £33, whereas the same articles fetched nearly £100 each when sold in the Hooton Hall collection a few years ago.

* * *

It would seem that an expeditious way of getting rid of obnoxious acquaintances is to present them with a patent folding bed. An American contemporary says: "There is no decrease in the number of serious accidents from folding beds. In our issue of the 15th we published the particulars of a suit against a San Francisco dealer on account of one of these accidents. On the 16th of the month, Mrs. J. E. Clough, the wife of a well-known Baptist missionary, was killed by a patent folding bed at Evanston, a suburb of Chicago. Manufacturers of these goods should appreciate the fact that at this rate the business in folding beds will be killed in a very few months.

* * *

We congratulate Mr. D. Hines, of the firm of Messrs. Hines, Stroud, and Co., 13, Friday Street, E.C., on his re-election, without opposition, as a member of the St. Paul, Deptford, Vestry, as one of the representatives of the South Ward.

* * *

To those whose evenings are not otherwise occupied, we commend the course of lectures to painters and decorators which has been commenced at the Technical Institute, Westminster. The first was given by Mr. William Fourness, who is well known to many of our readers. Mr. Richards, of the firm of Jones, Richards, & Co., of Motcomb Street, Belgravia, who is the manager of the Trades Classes at the above institute, was in the chair. These lectures are the outcome of the three days' conference of the painting trade at the Painter Stainers' Hall, held in the early spring, and it is hoped that they "may be the beginning of sustained effort for the benefit

TELEGRAMS MATTRESS, BIRMINGHAM.

TELEGRAMS MATTRESS, BIRMINGHAM.

WALE & SONS,

OOZELLS ST., BIRMINGHAM

FOR ALL SORTS OF

BEDDING

FOR HOME AND EXPORT

WOOL, HAIR & SPRING MATTRESSES.

CHAIR BEDSTEADS & CUSHIONS,

WOOL & FEATHER BEDS,

FEATHER IMPORTERS & PURIFIERS.

FEATHER BEDS REDRESSED, MATTRESSES REMADE

SEND FOR COLORED PRICE LIST

THE COMPLETEST & MOST CONVENIENT IN THE TRADE

ORDERS EXECUTED ON RECEIPT

of the operative painter." All other trades have their classes and lectures except the painter and decorator. It is a trade requiring taste and skill. From the conference it would appear that the trade is alive to the importance of the subject, and the endeavour to raise the quality of workmanship, and to find better ways of providing proper means for the education of younger men in the trade, will find a hearty response. The lecture was much appreciated, a hearty vote of thanks being given to the lecturer. Tickets may be had at the doors on the several Tuesday evenings that the lectures will be given. The fees are very low—4d. for each lecture, or 1s. 6d. for the course. We wish the effort every success, and trust that it will meet with proper appreciation.

* * *

According to the *Leipziger Monatsschrift*, a Swiss firm are employing a remarkable embroidery machine, invented by Herr Martini. It consists of two ordinary hand machines, so coupled together that they have only one pattern board and one manual in the centre, and can be attended to by one embroiderer. To the manual are attached two small drums, on which run two narrow straps coming down from the gearing above the machine. In order to connect the steam power with the machine the embroiderer has merely to press the thumb on the pin of the crank belonging to the manual, and the carriage moves at once. The speed of the machine can be regulated by the amount of pressure on the pin. With this machine it is possible to embroider 6000 stitches in a day of ten hours. In goods of higher quality its capacity rises to 7000 or 8000 stitches, only one embroiderer and two threaders being required. Four of these double machines need only one horse-power. Machines of all systems can be fitted with the new arrangement without alteration. The putting-on apparatus is very simple, and can be attached to any hand-embroidering machine.

* * *

If we are to believe the statement of an American critic, there is little evidence of national pride or taste in the arrangement of the British exhibit in the Manufactures Building at the World's Fair. In contrast to that of its European neighbours, the French, German, or Austrian, there is a poverty and a lack of the artistic in the setting forth which are not in keeping with such an occasion. When complete, the exhibits of themselves may be highly creditable and interesting, yet the British manufacturers, and the Commission which has charge of their organisation, should have expended some money and taste in a proper showing. The British boast of being a nation of shopkeepers, but they should not decry art nor the taste it begets, nor its influence. They come here in competition with the great nations of the world, and they set up their wares in a manner that would be sneered at in a one-horse-country fair.

* * *

Those of our readers who were "at home" in the Musée Cluny will regret to hear that that most charming old museum has lost its able director, Alfred Darcel. The *Architect* says rightly when it remarks that—"It was owing to the tact of M. Darcel that many improvements in that most interesting treasure-house were effected. Anyone who can remember the condition of the museum ten years ago will be able to appreciate the efforts of the director. From its foundation the collections were invaluable, but by his agency they have been increased and systematised. M. Darcel was a native of Rouen, and was educated as an engineer. But he was more fascinated by the antiquity of his native city than by the modern improvement works, which are, however, of undoubted interest. He gave himself up to archæological research, and so much success followed his labours that he received an appointment in the Louvre. After the fall of the Empire, M. Jules Simon (the one man in France who deserves to be made permanent Minister of Public Instruction) appointed M. Darcel to the direction of the Gobelins factory. There his scientific training served him. But in 1885 he was able to secure his transference to the more agreeable office of director at the Cluny Museum. For thirty years he was a most efficient public servant."

* * *

A trans-Atlantic writer has discovered that Cardinal Wolsey must have been a champion of collectors. It is told of him that if Quentin Matsys had a picture on the easel Wolsey was ready to purchase it. If there was a curious clock it was secured for him. His fondness for tapestry amounted to a passion. Trusty agents ransacked the Continent to procure choice sets of arras, new and old, for the rising palace. The owner generally preferred scriptural subjects, as became a prince of the Church, but he also collected many hangings wrought with scenes from classic or mediæval story. Thus, while the walls of one chamber set forth the history of Samuel or David or Esther, those of another glowed with the labours of Hercules, the woes of Priam, or the Romanite of the Rose. In the rooms where he received visitors the tapestries were changed once a week. No less than 280 beds were provided for strangers, with superb canopies and curtains of silk or velvet. There were bedsteads of alabaster, quilts of down and pillow cases embroidered with silk and gold. The chairs of state were covered with cloth of gold; the tables and cabinets were of the most costly woods. Much of the splendid furniture was emblazoned with his arms; everywhere was impressed the cardinal's hat, and the same magnificence appeared in the decorations and ornaments of the chapel.

* * *

Messrs. Crosby Lockwood & Sons, Stationers' Hall Court, have brought out a *Summary of the Factory and Workshops Acts.* Year by year the enforcement of these Acts becomes more stringent, and all persons who come under their operation should be familiar with their provisions, and a book of reference is almost a necessity to everybody who has a workshop. The present summary will be found cheap at 6d., the price at which it is published.

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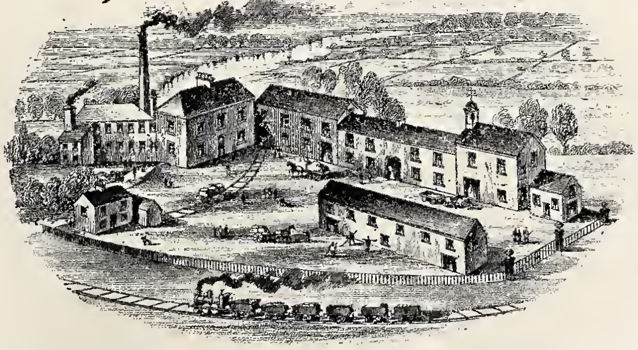

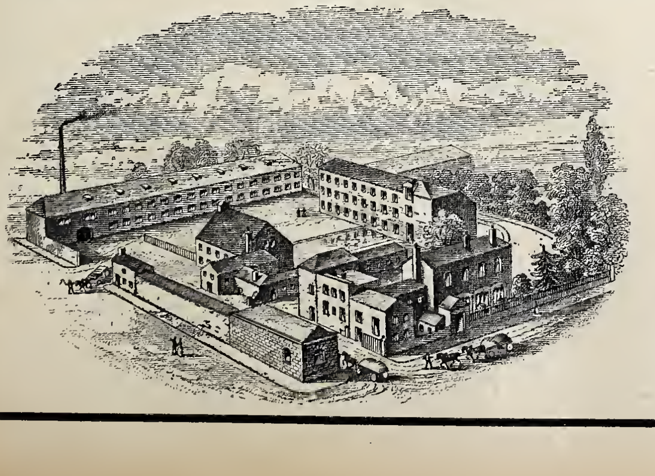

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Trade Jottings (*Continued*).

A writer on the epic poetry of the ancient Indians devotes a paragraph to the textile industry of India in early ages. The manufacture of stuffs of every kind (he remarks) seems to have attained a high degree of perfection. The materials employed were mainly cotton, linen, and silk; and the fine muslin of India was celebrated in antiquity under the name of "Sindon." Cotton stuffs were worn on common occasions; linen and silken stuffs were articles of luxury. The latter figure in the presents of kings and the dowries of princesses. Thus the King of Videha gave with his daughters furs, magnificent tapestries, fine silks, and garments of various colours. Silk seems to have been worked in India, as in China, in the most distant ages. It is not generally known that several species of silk-worms found in India are indigenous. The Sanscrit names of silk, it is added, are purely Indian, and have no connection with the Chinese word *se*, which has passed into all the languages of the West. Other materials used for garments, and worn according to the requirements of climate, rank, and caste, were wool, stuffs made of bark, and the skins of animals.

* * *

At last a Parliamentary Committee in connection with the New Railway Rates has been appointed, on the motion of Mr. Mundella, the President of the Board of Trade. The terms of the reference are: "That a Select Committee be appointed to inquire into the manner in which the railway companies have exercised the powers conferred upon them by the Railway Rates and Charges Order Confirmation Acts, 1891 and 1892, and to consider whether it is desirable to adopt any other than the existing means of settling differences arising between the companies and the public with respect to the rates and conditions of charge for the conveyance of goods, and to report what means they recommend; that the Committee do consist of 19 members; that Sir Michael Hicks-Beach, Mr. Burnie, Mr. John Ellis, Mr. Field, Sir Julian Goldsmid, Mr. Hanbury, Mr. Hickman, Mr. Hunter, Mr. Jacks, Mr. Jackson, Mr. Patrick M'Hugh, Mr. Mitford, Mr. Mount, Sir Joseph Pease, Mr. David Plunkett, Sir Albert Rollit, Sir Bernhard Samuelson, Mr. Shaw Lefevre, and Sir James Whitehead be members of the Committee; that the committee have power to send for persons, papers, and records; that five be the quorum."

* * *

"Just now," writes a correspondent to the *Warehouseman and Draper*, "when drapers are either ordering or about to order their winter stock of blankets, I would venture to suggest the desirability of all firms who can buy largely insisting on distinctive borders of their own. A little insistence with the manufacturer will secure this, and the task of designing an effective border is not a difficult one to a man of ordinary taste. In this way the dealer can be sure in case of complaint whether the goods are his or not, and if he has an effective border or borders, the sale of the goods is greatly facilitated. The plan of having the same centre band of colour throughout, with different outside bands or 'wings' for various qualities, is a good one, and much facilitates stock keeping."

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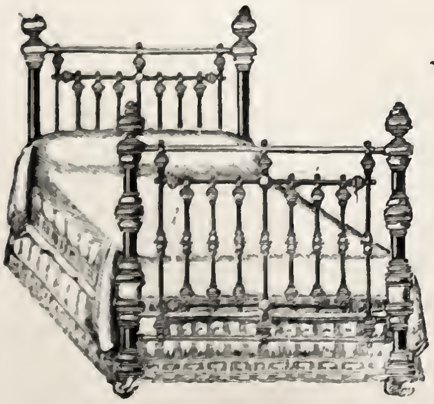

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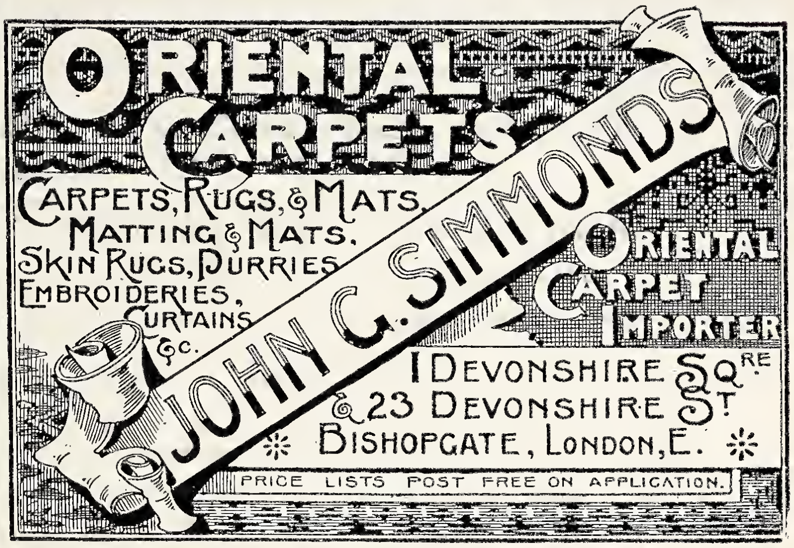
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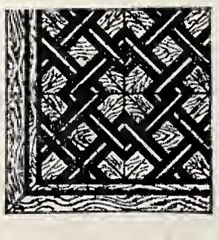
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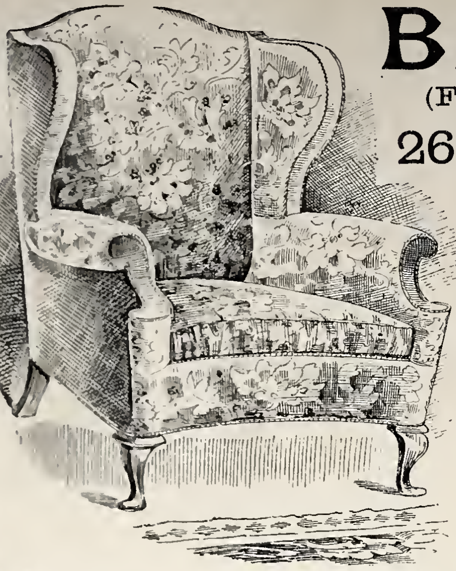

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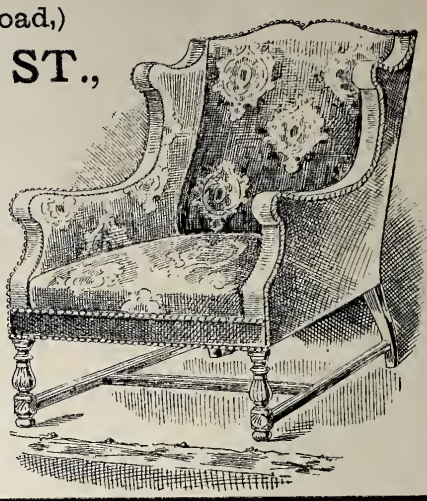

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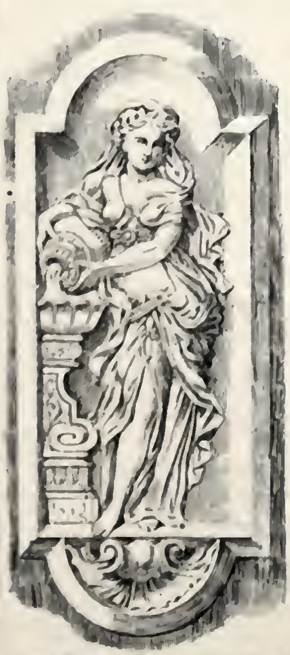

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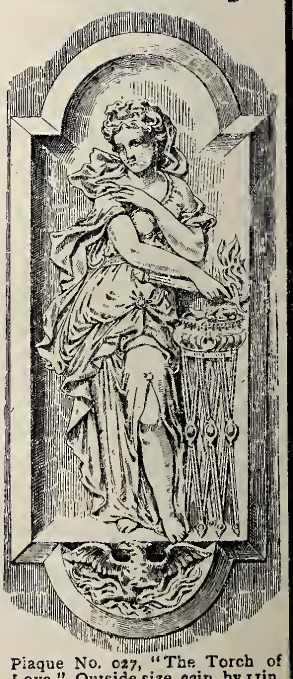

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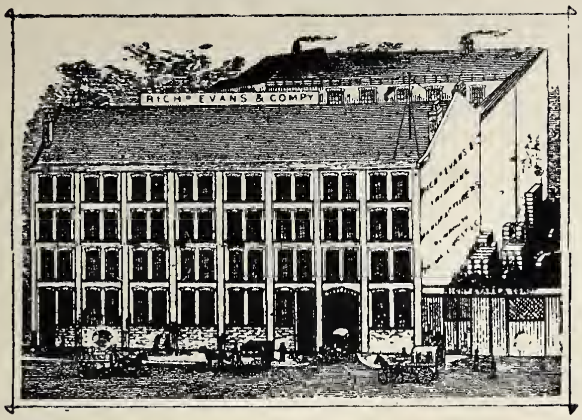

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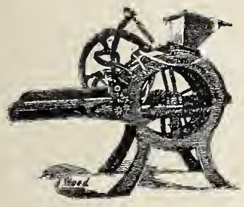

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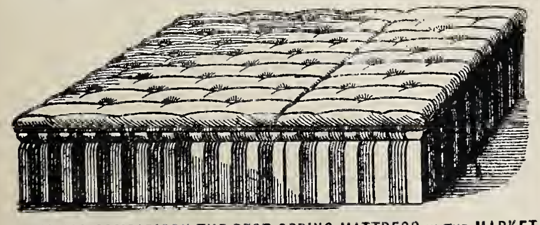

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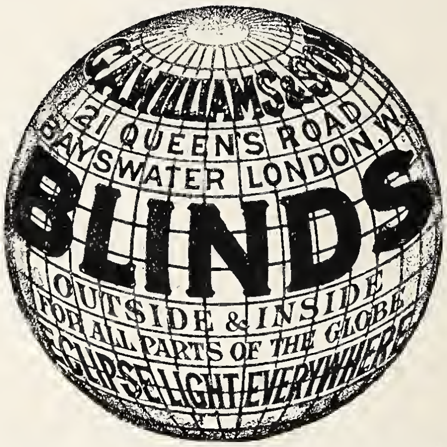

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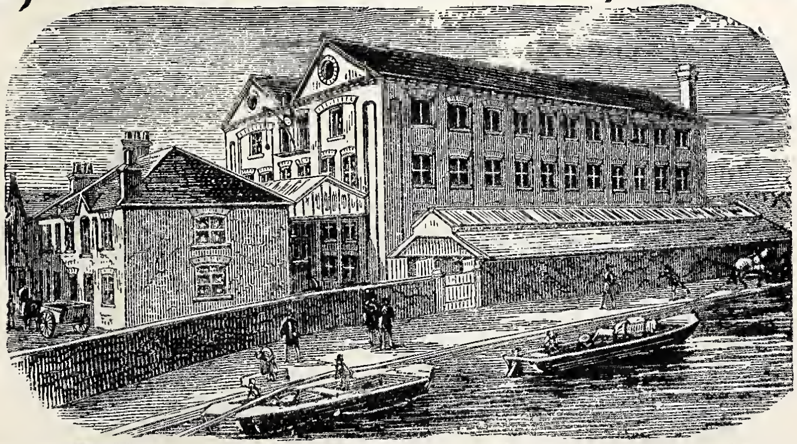

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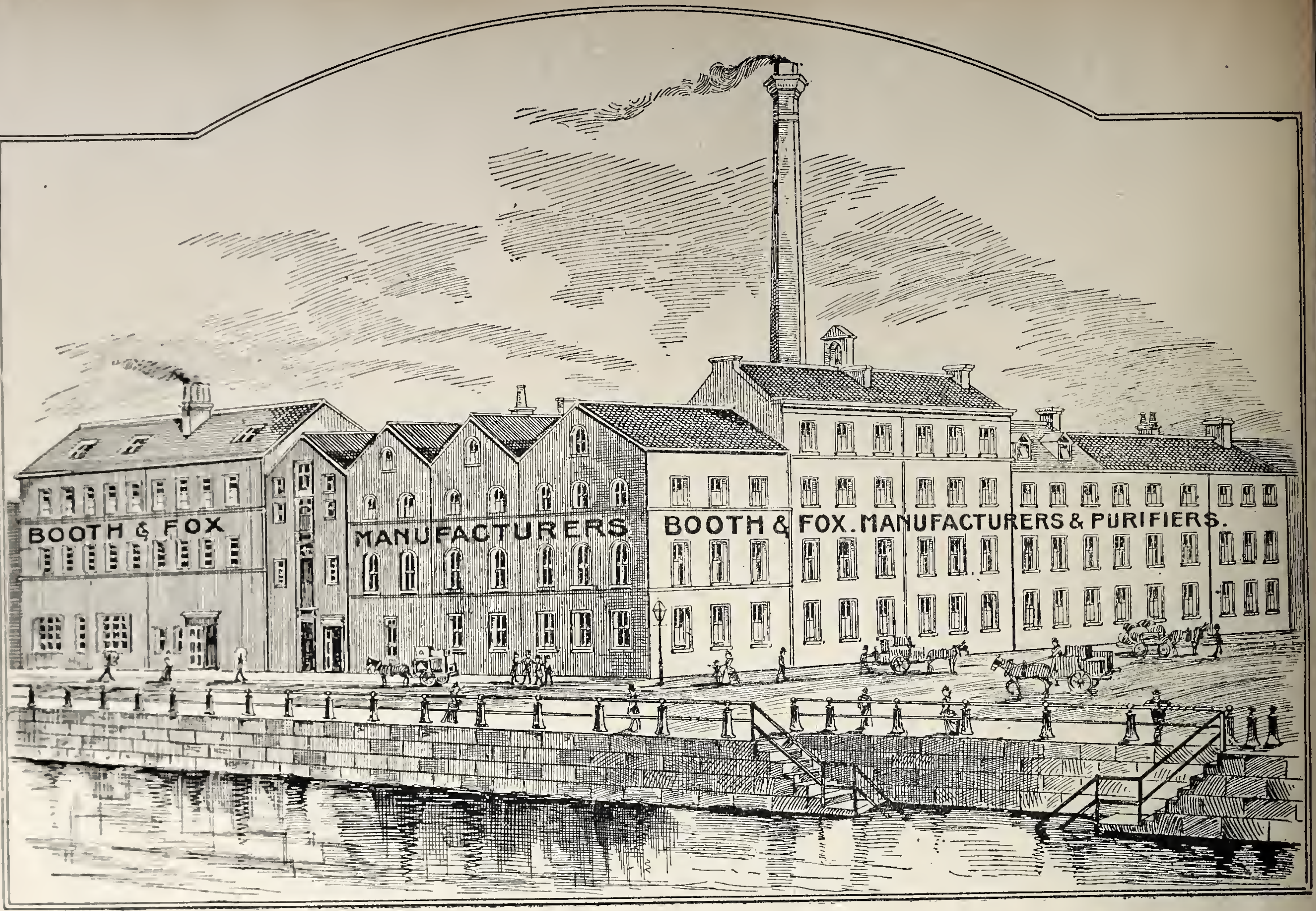

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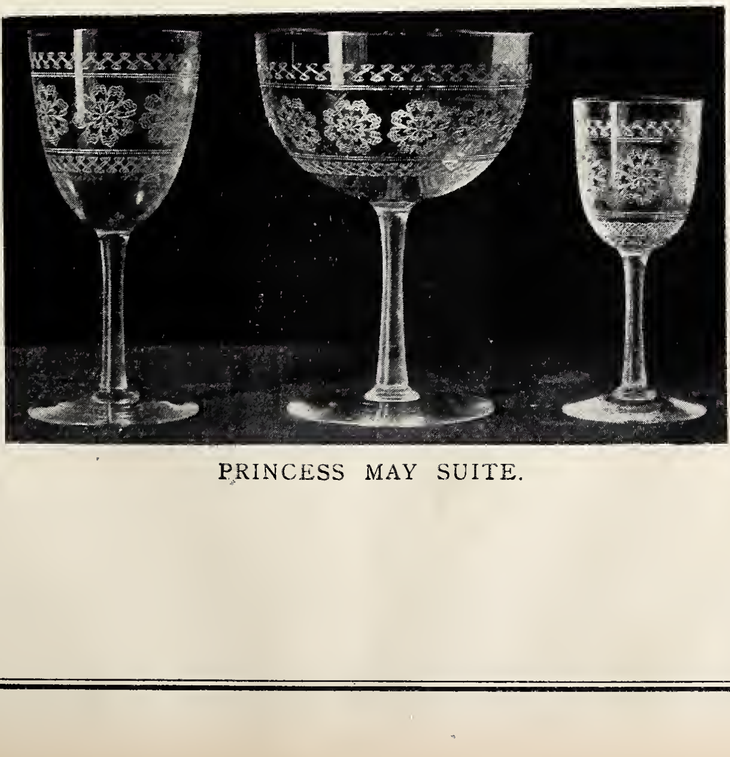

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The diagrams and descriptive matter are easy of comprehension to any intelligent upholsterer who is not cutting carpets by guess work, and guessers, as a matter of fact, should not be employed in any such capacity. The suggestions for measures and hints on measuring, and the general demonstration of carpet problems should be found fascinating reading to the trade.

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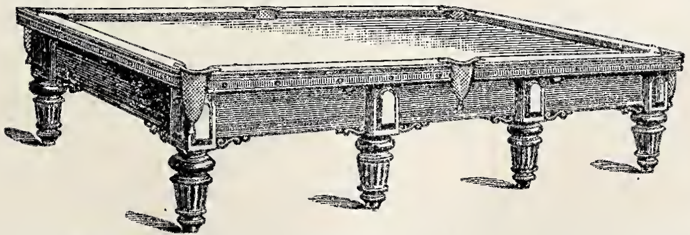

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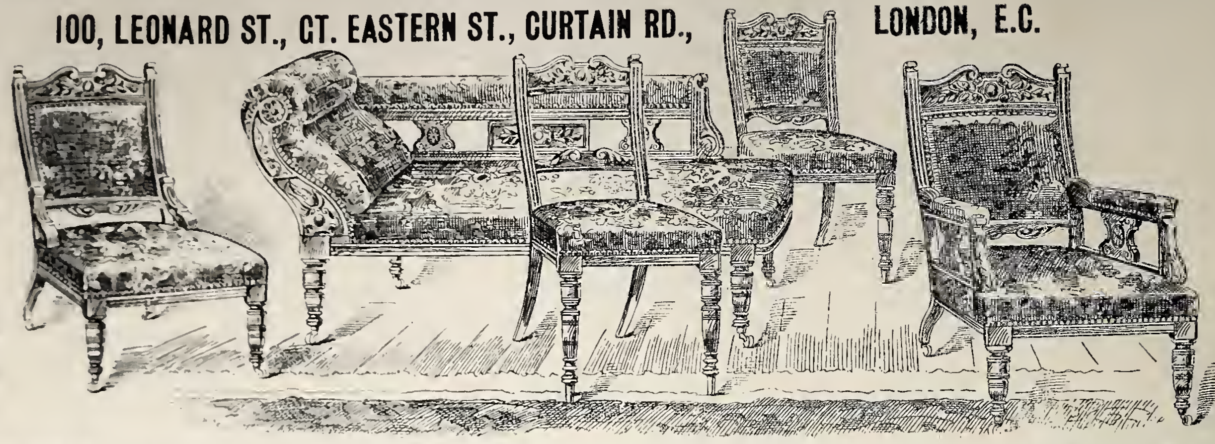

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Wholesale Window Blind Manufacturers.

TIDMARSH & SONS endeavour to meet the demand for a good commercial article at the lowest possible price. Nett Trade Price List (free by post on receipt of Trade Card) containing Prices and Illustrations of every description of New Inside and Outside Blinds, and of renewing old in different qualities at prices to suit all classes of buyers, including several qualities in Venetian Blinds, Inside Roller Blinds, Wire Blinds, Cane Blinds, Leaded Glass and other Dwarf Blinds; also all kinds of Outside Sun Blinds, including the Florentine, Oriental, Spanish, Canaletti, Door Blinds, Shop Blinds, Greenhouse Blinds, &c.

Works adjoin Showroom and Offices, and cover an area of over 15,000 square feet.

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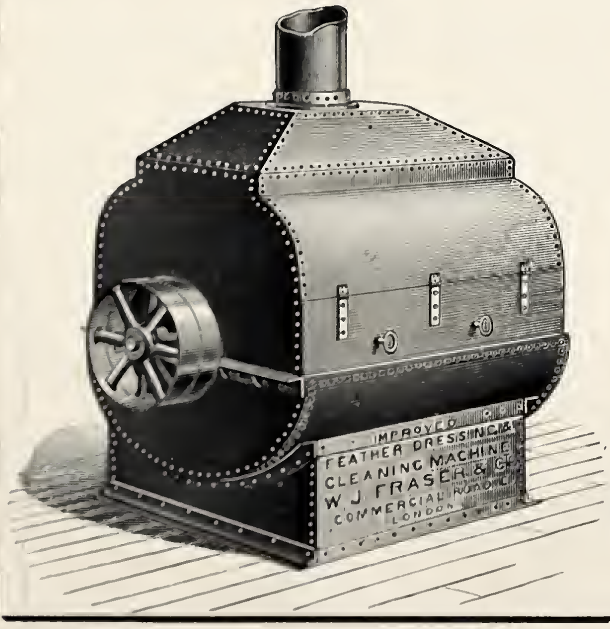

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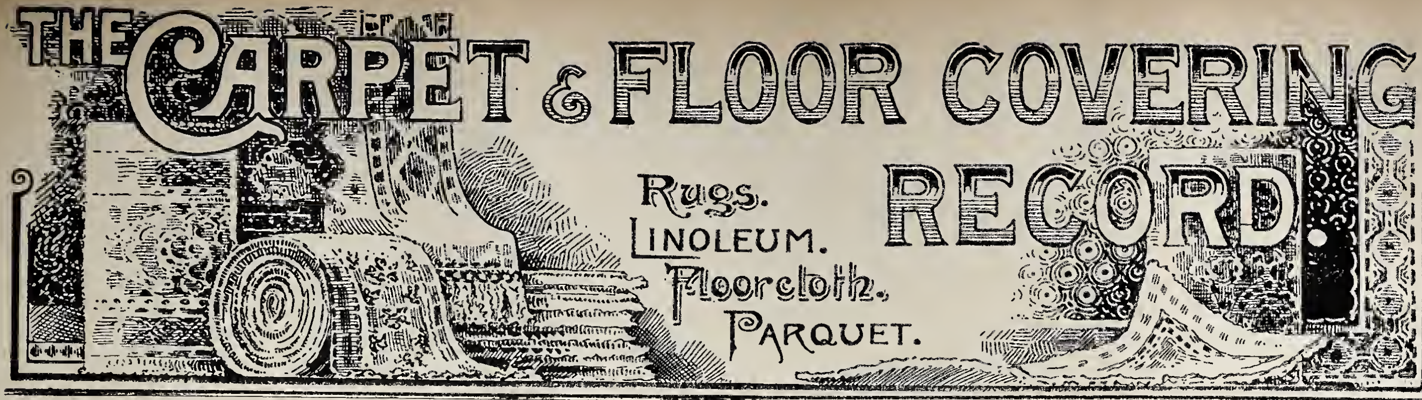
THE CARPET & FLOOR COVERING RECORD.
Rugs.
LINOLEUM.
Floorcloth.
PARQUET.

Trade Jottings.

ACCORDING to the Board of Trade Returns the quantities and values of the carpets exported during the five months ending May 31st show the following figures:—1891, 4,359,100 yards (value £456,175); 1892, 4,312,500 yards (value £437,851); 1893, 3,570,500 yards (value £378,551). The figures for the month of May, 1891, 1892, and 1893 are given below.

* * *

CARPET EXPORTS.

QUANTITIES FOR THE MONTH ENDING MAY 31ST.

To—	1891 Yards.	1892 Yards.	1893 Yards.
Germany	24,200	13,600	17,500
Holland	52,300	34,100	86,000
Belgium	23,200	21,600	9,400
France	88,700	94,600	29,200
Spain and the Canaries	2,000	367,100	500
United States	24,200	30,400	16,800
Chile	7,000	60,000	21,400
Argentine Republic	5,600	1,300	19,900
Australasia	145,000	98,100	44,300
British North America	133,100	57,400	113,800
Other Countries	148,600	64,500	115,700
Total yards	653,900	832,700	424,800

VALUE.

VALUE FOR THE MONTH ENDING MAY 31ST.

To—	1891	1892	1893
Germany	£3,814	£2,243	£2,837
Holland	6,146	4,675	4,799
Belgium	2,408	2,413	1,048
France	6,491	7,393	2.534
Spain and the Canaries	289	30,714	71
United States	3,785	4,197	3,579
Chile	514	4,760	2,453
Argentine Republic	593	165	1,991
Australasia	15,096	9,616	4,621
British North America	13,379	6,236	10,615
Other Countries	13,136	6,985	11,341
Total	£65,651	£79,397	£45,889

* * *

The Bissell Carpet Sweeper still goes ahead. The following cutting, with reference to its qualities, published by an American contemporary, is too good to be lost. It is headed "The Broom is Dead," and continues: "Long live the patent sweeper! Incontrovertibly the broom of our foremothers is dead. It has gone to join the retired stage-coach and the tallow dip. In the place of the antiquated germ-reeking bundle of straw we favoured mortals have the patent carpet sweeper. The departure of the old and the advent of the new are tersely commented on by fair ones who have met both, their comments taking the form of epitaphs sent to the Bissell Carpet Sweeper Company. The first communication reads:—'To the memory of the old-fashioned broom, in its time a valued and faithful servant. Its career terminated through no fault of its own. The exigencies of the times compelled it to resign. This tablet is erected by a Bissell Carpet Sweeper.' The second is in verse form, and runs as follows:—

> 'Broom of the past! thy dust is dead:
> No more it hovereth overhead,
> Day after day in lengthened term
> Home of the dread Bacillus germ.
> Good bye, old broom, 'tis Bissell's day!
> And thy poor shade, long past away,
> Flitting across a brighter floor
> Than e'er of old it knew before,
> May sigh, and yet will gladly view
> Old order bettering into new.'"

There must surely be something in a Carpet Sweeper that will invite the Muses to sing its praises.

* * *

For a long time (says the *Kidderminster Shuttle*) it has been notorious that milliners, tailors, and hatters had become superior to the ordinary laws governing supply and demand. They have regularly produced new fashions, and society has had to buy them. It would now appear that our carpet manufacturers have equally learnt to despise Adam Smith and John Stuart Mill. There is a fashion in carpets, as in most things else. Dark colours, we are told by a writer in the *Westminster Gazette*, are out of fashion, cool bluish-greens, pinkish reds, grounds of cream and buff, and various neutral shades are the rage. It seems that the crude and violent colours so popular in ladies' dress at present are carefully avoided in the composition of carpets; perhaps the one fashion reacts on the other, and black grounds are required to show off the magentas, emerald-greens, and deep purples worn at present.

* * *

Messrs. J. Temperley & Co.'s tender for the supply of hardwood paving blocks to the St. Pancras Vestry was the lowest, the price quoted being £12 5s. per 1000 for Karri blocks.

* * *

An attempt is being made to introduce Turkish textiles into Japan. A Constantinople society has established an agency in Tokio, with a view to the exhibition for sale of Turkish products, especially carpets and embroideries.

CARDINAL AND HARFORD,
THE OLDEST ESTABLISHED IMPORTERS OF
ORIENTAL CARPETS
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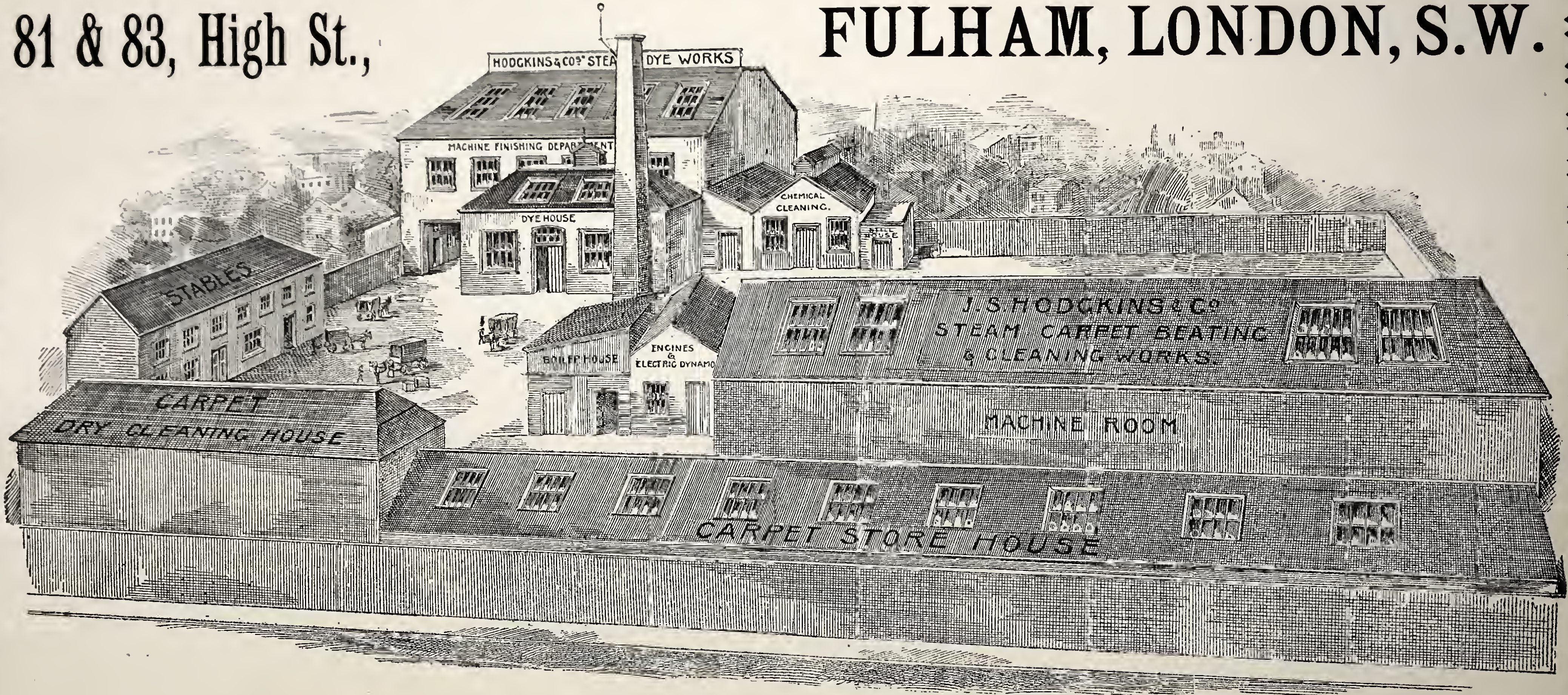
81 & 83, High St., FULHAM, LONDON, S.W.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ENGINES & ELECTRIC DYNAMO
J. S. HODGKINS & Co STEAM CARPET BEATING & CLEANING WORKS.
CARPET DRY CLEANING HOUSE
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CARPET STORE HOUSE

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Blind Calenderers to the Trade.

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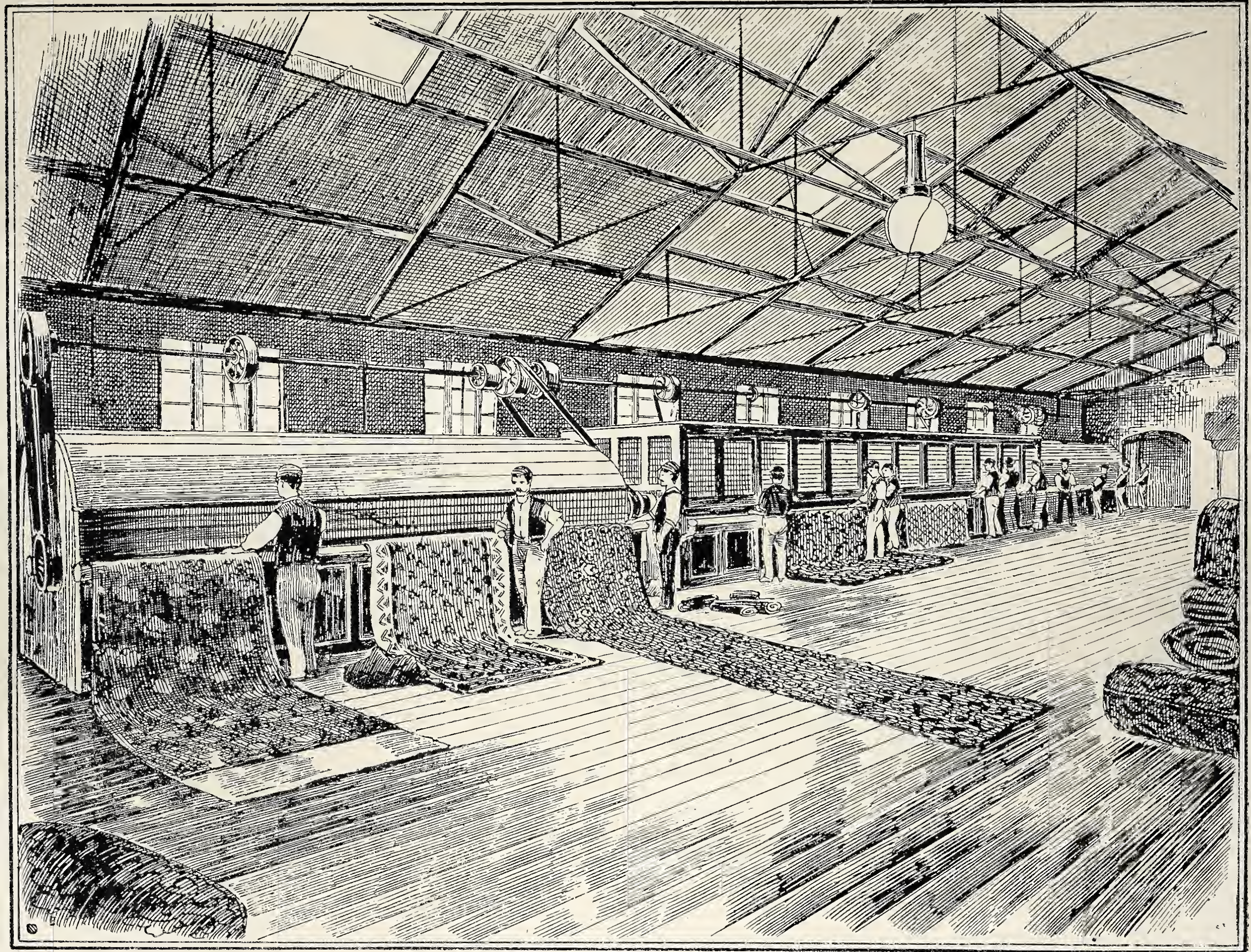
Interior of one of J. S. HODGKINS & CO.'S Carpet Beating Rooms. The LARGEST in London.



The machinery in this room alone is capable of beating 40 miles of Carpet per day.

NOTE.

We only do business with trade houses, therefore you are safe in dealing with us, as we will in no way interfere with your clients.

NO OTHER HOUSE OFFERS YOU THIS IMPORTANT ADVANTAGE.

Telephone No. 8759.

NOTE.

We do not advertise for private work, and in all cases when applied to, refer private people to the nearest customer we have in the neighbourhood.

Please note we have no branch establishments, and our only address is

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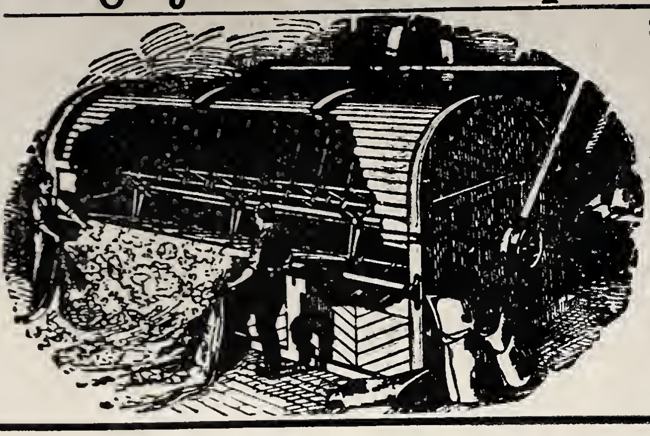
Telephone No. 8759.

Midgley's Patent Carpet Beating Machine Co., Ltd.



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No Bed to Damage, only Guide Rods for Carpets to pass over. Only requires 2-H.P. to drive 20 ft. Machine and Fan Our New and Improved Action is being fixed in other Makers' Machines.

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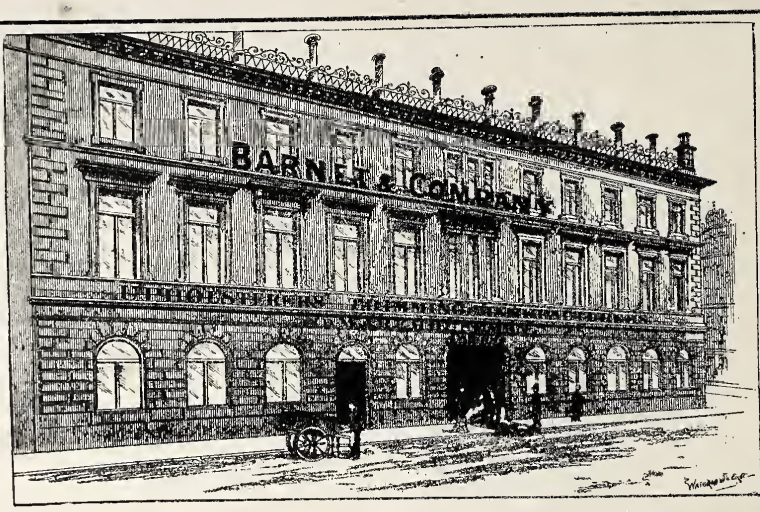

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Where a large Stock is kept.

Cut lengths of Matting can be had from Little Britain. Goods not in stock will be telegraphed for by J. Holliday & Son if urgently wanted.

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Large Stock kept of Brussels (all grades), Tapestries, Kidders, Felts, Baizes, Cloths, Rugs, &c. Any length cut. Pattern books can always be had by return of post.

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The Timber Yard & Machinist. Tools & Materials.

The Hardwood Market.

BY ONE WHO KNOWS IT.

THE hardwood market, more especially the mahogany branch of it, has been experiencing some ups and downs since my last report. As the result of a large amount of almost unsaleable wood, &c , placed upon the market at a recent auction, prices have dropped still further, and may now be expected to have reached their lowest level. A further auction of large and saleable wood has improved the tone somewhat, but prices are still in favour of buyers, and the present, as a suitable time for stocks, is not likely to be improved. The deliveries of wood from the London docks during the past four weeks have been exceptionally good, and therefore the wholesale cabinet trade must be in a fairly prosperous condition at any rate.

The deliveries for the past four weeks, made up to June 17th, are, as has been previously mentioned, very good, comparing satisfactorily on the whole both with the deliveries for the previous month, as well as with those of the corresponding period of 1892. The following are the figures for both years:—

	Honduras. Logs	Cuba. Logs	Mexican. Logs	St. Domingo. Logs
1893 ...	1464 ...	1213 ...	642 ...	170
1892 ...	827 ...	617 ...	654 ...	694

These figures when totalled show an aggregate delivery for the past month of 3489 logs, which compares favourably with the 2792 logs delivered during the corresponding period last year, as well as with the aggregate of the previous month, viz., 2763 logs. Looking more closely at the figures, we note the largely increased deliveries of both Honduras and Cuba, as compared with those of a year ago, due to the recent large sales at public auction of these two varieties. The deliveries of the former still keep up wonderfully, while those of Cuba are far in excess of those of a month ago. The other figures, viz., those of Mexican and St. Domingo, call for no special comment.

Two public sales of mahogany have taken place since my last report, but at the first of these, viz., that of Messrs. Churchill & Sim, on the 30th ulto., a large amount of wood was offered, a large portion of which was, however, bought in. The wood offered, which consisted altogether of nearly 3000 logs of the Honduras and Cuba varieties, was chiefly of small sizes, not in the best of condition, just the kind of wood, in fact, with which the London market is at present glutted, and of which dealers, yard keepers, and cabinet makers are not disposed to augment their stocks. The result was a dull demand. Out of the 1561 logs of Honduras wood that were offered, only 632 logs were sold, at prices ranging from 3d. to $8\frac{1}{2}$d., the averages for the cargo and two parcels which were offered coming out at $4\frac{9}{32}$d., $3\frac{21}{32}$d. and $4\frac{13}{32}$d. respectively, figures which are decidedly in favour of buyers.

The Cuba wood fared, if anything, worse—only 456 out of 1343 logs offered being disposed of at from $3\frac{1}{2}$d. to $7\frac{1}{4}$d.; the averages for the two parcels being $3\frac{19}{32}$d. and $4\frac{5}{16}$d. respectively. It is an open question whether it is wise to put up such large quantities of mahogany at auction at one time, that is from a shipper's point of view. The cabinet trade are not likely to grumble at such a proceeding, as it enables them to secure bargains otherwise unobtainable. The second sale I alluded to was a much smaller affair, and the result was as satisfactory as the previous sale was the other way. The chief attraction in this instance was a prime cargo of Tabasco wood, a public sale of which variety had not taken place for some time. The wood was of good sizes, although considerably end-shaken. A brisk competition enabled it all to be disposed of at the capital average price of $5\frac{15}{16}$d. per super foot, which it was undoubtedly worth in spite of the shakes in certain logs. A portion of the Panama cargo alluded to in my last report was next offered, and cleared (with the exception of a parcel of curls) at $3\frac{29}{32}$d. Considering the size of the wood, which was much superior to what is usually known under the name of Panama, the price seems low, and I shall expect the balance of the cargo when offered at auction to be hammered at a higher figure.

The private transactions of the month consist of the sale of two cargoes of St. Domingo mahogany to a well-known firm of dealers at the West India Docks, who buy a large proportion of this wood that comes to the London market. There are some beautifully figured logs in one of the cargoes, for which I understand big prices are being asked. The arrivals for the month consist of two St. Domingo, one Mexican, and one Tabasco cargo. It will be noted that three cargoes of the Spanish variety have come to hand within a month, a somewhat unusual occurrence. Two of these have, as announced, been disposed of, and it is not at all unlikely that the same firm will purchase the third.

The following are the stocks of mahogany in the West India Docks, made up to the 17th inst.

	Honduras. Logs	Cuba. Logs	Mexican. Logs	St. Domingo. Logs
1893 ...	5035 ...	5937 ...	2591 ...	5272
1892 ...	4155 ...	4306 ...	3926 ...	1466

Compared with the figures of a month ago, the chief points to be noted are the gradual decrease in the stocks of Cuba, and the large increase in those of St. Domingo, and the latter fact has been explained already, and the decrease in Cuba wood will, I am sure, be welcomed.

Referring to other hardwoods, all branches of cedar, with the exception of Australian, are in short supply, and prices are high. Large and good American walnut logs are scarce and wanted; small and common are still plentiful. There is but little doing in either Black Sea or Italian wood. A further cargo of greenheart has arrived, and the stock is now heavy. Further without reserve sales of American Satin Walnut (gum) have been all in favour of buyers. American Whitewood (Poplar) remains in good demand at unaltered prices.

HARDWOOD.

Trade Jottings.

Oak timber loses about one-fifth of its weight in seasoning and about one-third of its weight in becoming dry. Gradual drying and seasoning are considered the most favourable to the durability and strength of timber. Kiln drying is particularly serviceable for boards and pieces of small dimensions, and unless performed slowly is apt to cause cracks and impair the strength of the wood. If timber of large dimensions be immersed in water for some weeks it is improved, and is less liable to warp and crack in seasoning.

One of the great merits that was claimed for the wire nail at its introduction was its holding power (says *Age of Steel*). This has been accentuated lately by the advent of what is known as the chemical-coated wire nail. The nail is made of somewhat lighter gauge than the average standard wire nail, but has the same number of nails to the pound, and is sold by the count instead of by the weight. Thus a certain number of nails is guaranteed to the keg, and this number is branded on the keg, so that the user gets just as many nails as of the regular standard nails. The nail itself is coated with a preparation which gives it extraordinary holding powers—in fact, when the nail is once driven in, it is almost impossible to pull it out again. For box makers' use and for other purposes it seems to be a most excellent article.

Messrs. D. Kimberley & Son, Highgate Tool Works, Emily Street, Birmingham, state that, having purchased the well-known plane manufacturing business carried on for some eighty years by the firm of Martin & Shaw, of Jennens Row Tool Works, Birmingham, and more recently by Mr. F. W. Martin, they intend, in conjunction with their own, to execute all orders entrusted to them with the same carefulness that they have previously been carried out at all times.

* * *

A short time ago Messrs. Broadwood gave the enormous sum of £3000 for three logs of mahogany. These logs, the produce of one tree, were each about 15ft. long, and 38in. wide. They were cut into veneers of eight to 1in.

W. & J. R. HUNTER,
MAHOGANY, WAINSCOT, WALNUT, TEAK, DEAL,
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TIMBER MERCHANTS,
SEASONED STOCKS IN ALL THICKNESSES.
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Special Quotations for DIMENSION STUFF, to be Shipped direct from United States.
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Mention Honorable, Exposition Paris, 1867.] [*Telegrams—" WESTLAKE SONS, LONDON."*
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MAHOGANY, WALNUT, TEAK, ROSEWOOD, SATINWOOD, YELLOW PINE, JOINERS' DEALS, PITCH PINE.

Padouk, Jarrah, Kauri Pine, and Sequoia.

FINELY FIGURED **SATINWOOD** AND OTHER **VENEERS.**

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TIMBER YARDS—PENTON STREET, HERMES STREET, AND HENRY STREET, PENTONVILLE, LONDON, N.

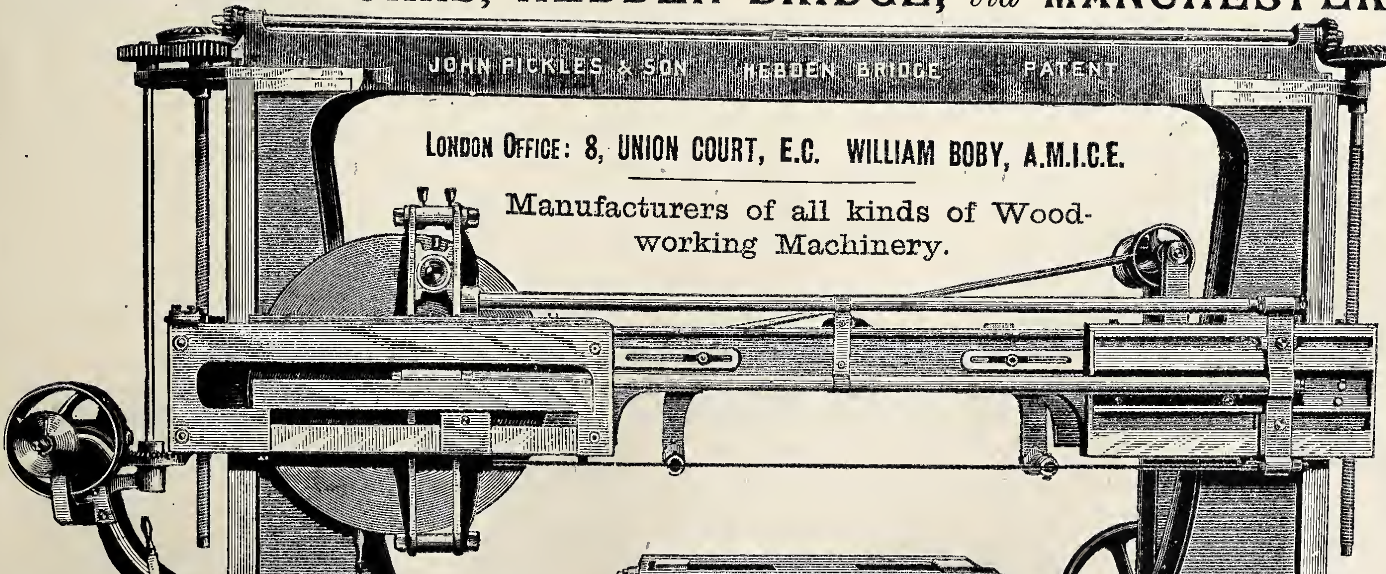
A large stock. from the following low prices—Dry Pine Planks, **3/6** Mahogany, **6**d. American Walnut, **4**d.; American Ash, **3**d.: Wainscot Oak, **6**d.: Birch, **3**d.; American White Wood, **2½**d.; Oak Staves, **2**/-; Beech, **2**d.

Venetian Blind Laths Planed and Rounded, *Turned Table Legs in Deal and Hard Woods.* *PRICE LIST ON APPLICATION.*

JOHN PICKLES & SON,

Saw Mill Engineers and Woodcutting Machinists,

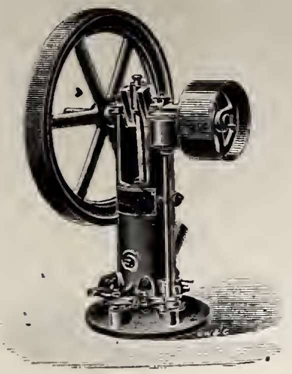
ROYD IRON WORKS, HEBDEN BRIDGE, *via* MANCHESTER.



LONDON OFFICE: 8, UNION COURT, E.C. WILLIAM BOBY, A.M.I.C.E.

Manufacturers of all kinds of Wood-working Machinery.

SOLE MAKERS—Lane's Patent Horizontal Sawing Machines and Rawlings Patent Spiral Cutter Planing Machines.



THE PREMIER GAS ENGINE.

¼ to 100 HORSE POWER.

Unequalled for Simplicity, Compactness, Strength, and accessibility of parts.

HIGHEST CLASS OF WORKMANSHIP AND MATERIALS.

We guarantee economy in gas, easy starting, and regular running.

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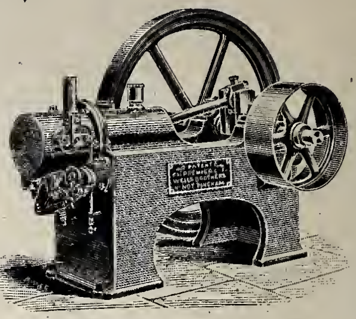

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Are the largest Holders of Satin, Rosewood and all Fancy Woods, both Solid and Veneers.

Wholesale WALNUT VENEER STORES.

D. WITT & PALMER,

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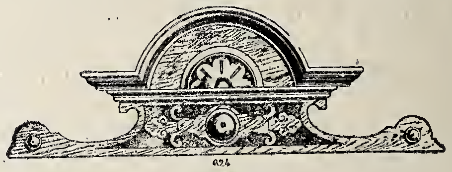
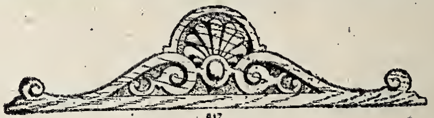
DRUMMOND Steam Works,
168, 170, 172, 174, & 176,
DRUMMOND ST.,
Euston Sq.,
LONDON,
N.W.

HAND-CARVED WOOD WORK.

OVERDOORS, CABINETS TOPS, &c.



624



617

In Alder, Birch, Beech or Lime.

No. 624.—34in. long, 3s. 8d. each, 40in., 4s. 0d.
No. 617.— do. 3s. 0d. do. do. 3s. 6d.

Book of Designs, with Prices, post free.

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Turpin's
PARQUET FLOOR, JOINERY, AND Wood Carving Co., Ltd.
Offices:
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PARQUET FLOORINGS
One inch and ¼-inch thick.
Immense Stock always ready for Laying.

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One inch thick, 4/10½ per yd. super.
Also in Pitch Pine, Teak, Deal, &c.

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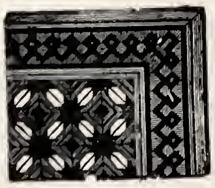
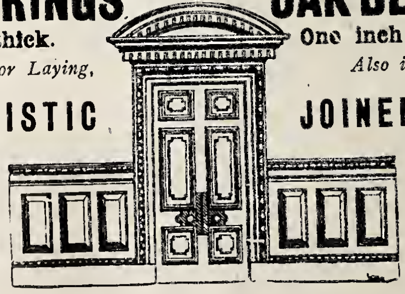
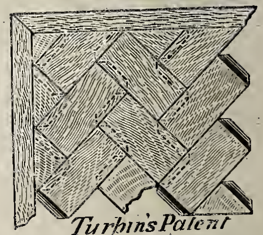
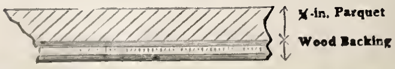






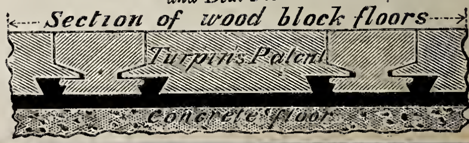
TURPIN'S PATENT, 5-16 inch thick, *laid in Patent Composition on Concrete, Stone and Deal Floors. (See section.)*



WOOD CARVING.

MARBLE
MOSAIC
PAVING.

TURPIN'S PATENTED SYSTEM of preparing for Laying inch Block Floor on Concrete, Stone, and Deal Floors.



THE "CAMPBELL" GAS ENGINE.

Sole Makers—

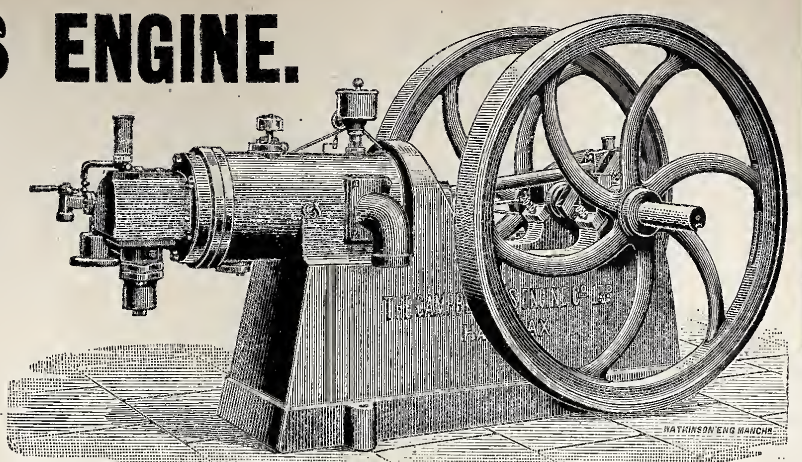
The CAMPBELL GAS ENGINE Co., Ltd.,

HALIFAX, ENGLAND.

The Simplest Gas Engine made.

Patent Starters. Patent Governors.

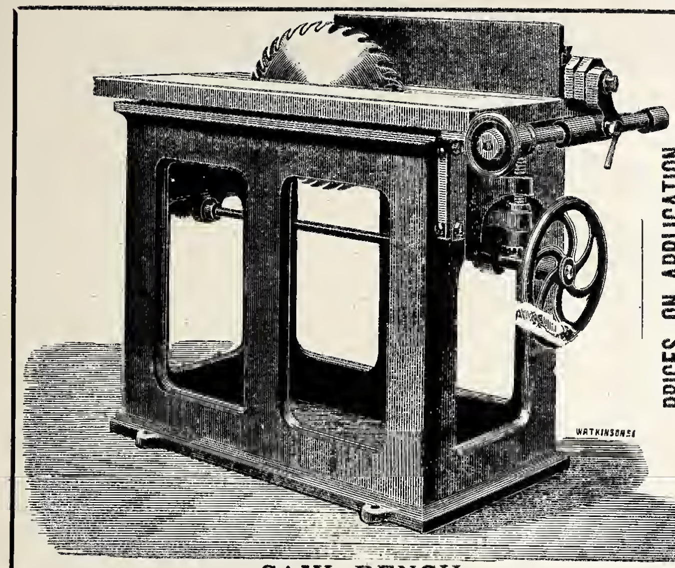
London Office: 114, TOOLEY STREET, S.E.
Glasgow: 99, BOTHWELL STREET.
Birmingham: 103, SNOW HILL.


THE CAMPBELL GAS ENGINE Co. Ld. HALIFAX
WATKINSON ENG MANCHR

JOHN SUTCLIFFE & SON,

Makers of Wood-working Machinery,

NEW BANK, HALIFAX, ENGLAND.

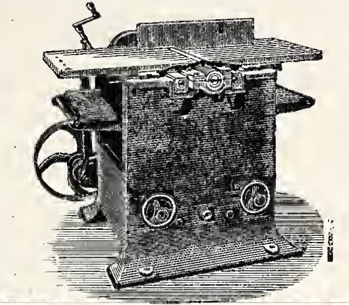


SAW BENCH.

PRICES ON APPLICATION.

Rising and falling top. Fitted with Steel Spindle and Phosphor Bronze Bearings. Fence will set for cutting square or angular, or will turn over the end out of the way for cross-cutting. All well-made and accurately fitted throughout.

We make seven sizes, to take saws to the following dimensions: 16in., 20in., 26in., 32in., 36in., 42in., and 48in. With or without self-acting feed motion. At prices which cannot be beaten for first-class work and material.

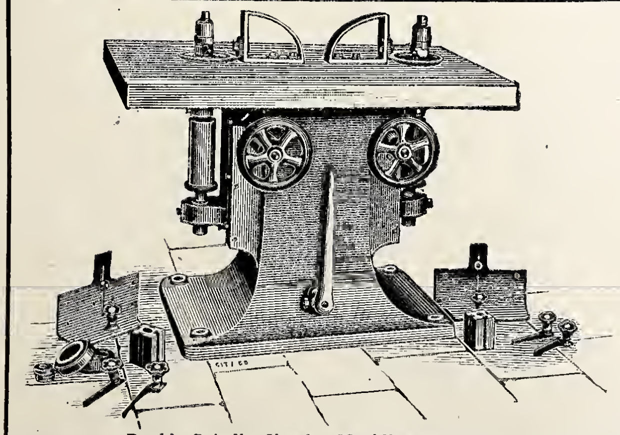


Combined Planing out of Twist and Thickness Machine.
Planes from $\frac{1}{16}$ to $7\frac{1}{2}$in. in thickness on bottom table, and planes out of wind on top tables.

W. B. HAIGH & CO., Limited, OLDHAM,

Manufacturers of every description of

WOOD-WORKING MACHINERY.



Double Spindle Circular Moulding Machine.

MAKERS ALSO OF

STEAM ENGINES,

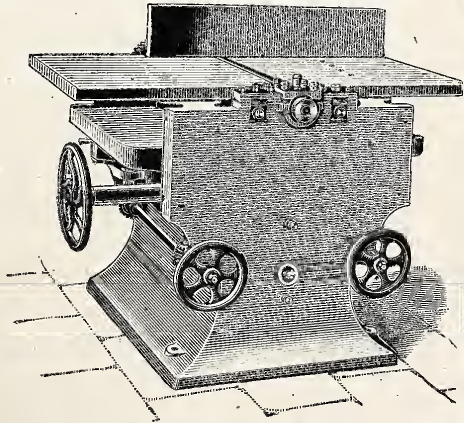
High and Low Pressure,

Compound, Tandem or Coupled

Telegraphic Address:
"HAIGH, OLDHAM."

ESTABLISHED 1855.

Catalogues and Price Lists sent on application.



A1 Combined Hand and Power Feed Plane and Surfacing Machine.

COBBETT & CO.

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387, BETHNAL GREEN ROAD, E.
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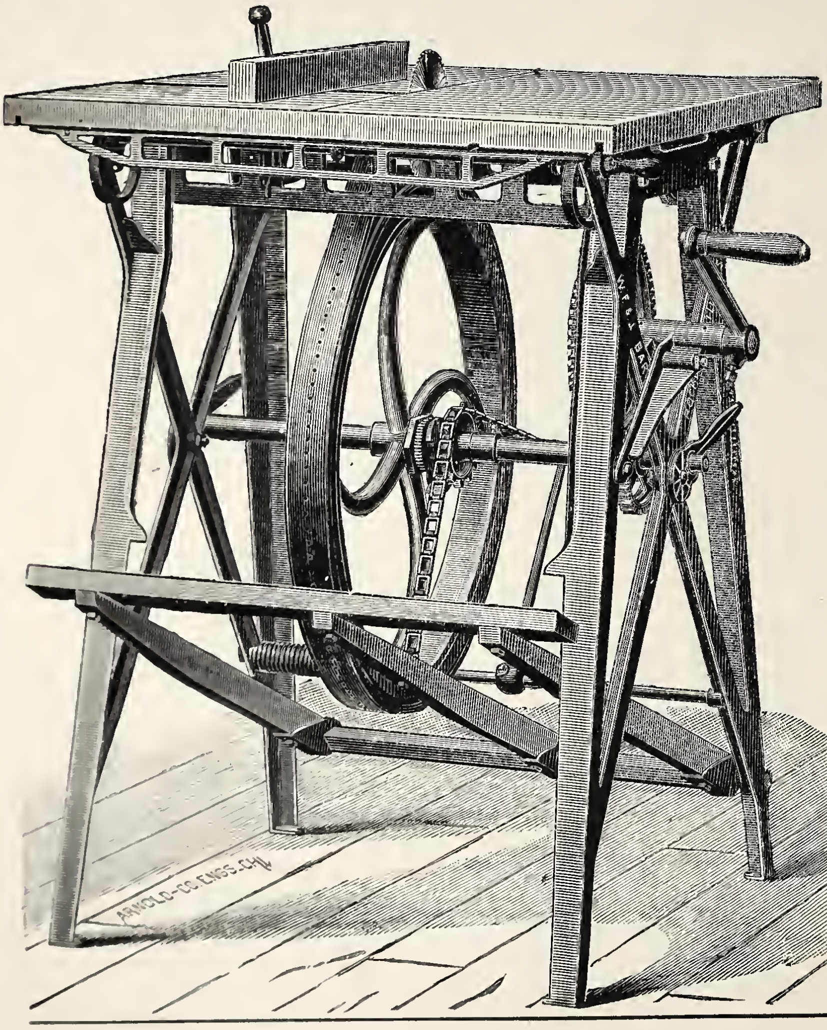
5,000,000 feet

WALNUT,
WHITEWOOD,
FIGURED OAK, &c.

W. F. & JOHN BARNES Co.'s
PATENT
IRON & WOOD WORKING MACHINERY
FOR FOOT AND HAND POWER.

This class of Machinery was first placed in the Market by us, and already they are known throughout the world as the ONLY MACHINES TO COMPETE WITH STEAM POWER.

BARNES' NEW IMPROVED COMBINED CIRCULAR & SCROLL SAW.



THIS Machine combines the No. 7 Scroll Saw and a Circular Saw. Each Machine is perfect, neither being impaired by the other. The two Machines can be put in one, ready for use either way, in a few minutes, and each will do its work with absolute success. The capacity of the Scroll Saw is exactly the same as that of Scroll Saw No. 7, the warranty as to what that will do applying equally to this. For light ripping, cutting to length, cutting joints, drawer and box work, &c., the Circular Saw of the Combined Machine is invaluable.

All varieties of joint work can be done truly and rapidly. The table can be handily adjusted up or down by a cam, to allow any desired depth of cut being made by the Saws or cutter tools.

The Circular Saws are 6in. in diameter, and reach 1$\frac{5}{8}$in. above the table. A 7in. or 8in. Saw can be used if desired.

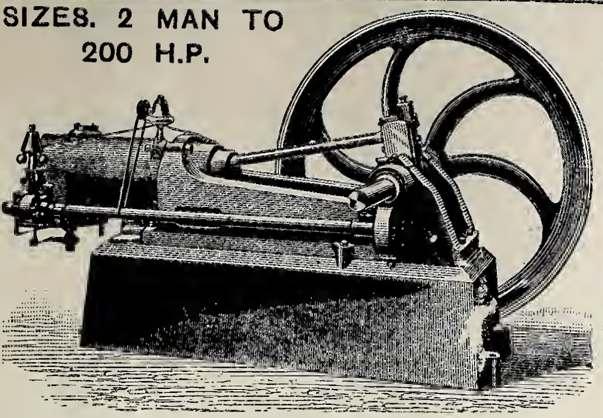
We also manufacture

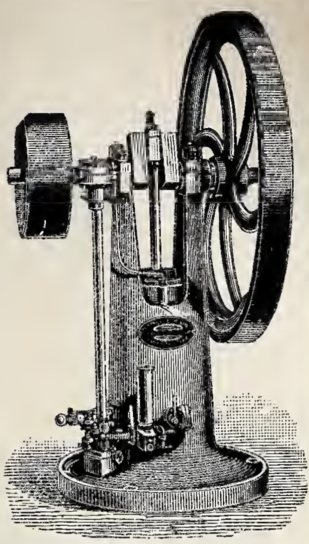
**Circular Saws, Rip Saws,
Foot Power Formers, Hand Tenoning Machines,
Mortising Machines, Fret Saw Machines,
Polishing & Grinding Machines, Lathes for Wood,
Back-Geared Screw-Cutting Lathes, &c.**

W. F. & JOHN BARNES CO.,
760, RUBY ST., ROCKFORD, ILLINOIS, U.S.A.

AGENTS FOR GREAT BRITAIN:
CHAS. CHURCHILL & CO., 21, CROSS ST., FINSBURY, LONDON, E.C.

Please mention this Journal in writing for Prices, &c.





CROSSLEY'S "OTTO" GAS ENGINE.

SIZES. 2 MAN TO 200 H.P.

Patent Starters.
Patent Tubes for Ignition.
Patent Pendulum Governors.
Patent Safety Starting Handles.
Patent Timers.
Patent Anti-fluctuating Gas Bags.
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Change Speed Governors.
Every Engine thoroughly tested before being sent out.
All parts made strictly to Gauge.
Over 800 Engines always in hand.

Crystal Palace Exhibition: Diploma of Honour, Highest Award to Gas Engines.

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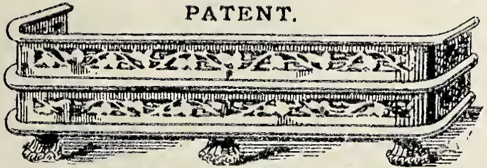
GREAT REDUCTIONS IN PRICES. *The largest Manufacturers of Gas Engines in the World.*



WM. THOMPSON,

PATENT.

General Brassfounder,

BRASS FENDER MANUFACTURER.

Brass Fenders, Fire Brasses, Fire Dogs, Fire Screens, Handles, Castors, all kinds of Antique Handles, &c.

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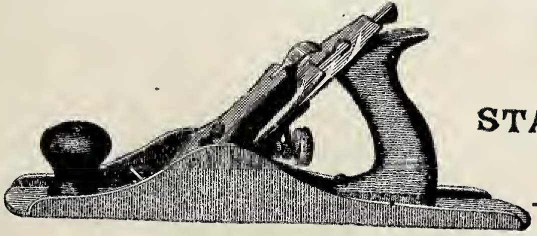
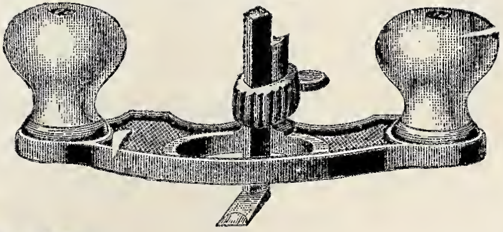
CHAS. CHURCHILL & Co., Ltd.,

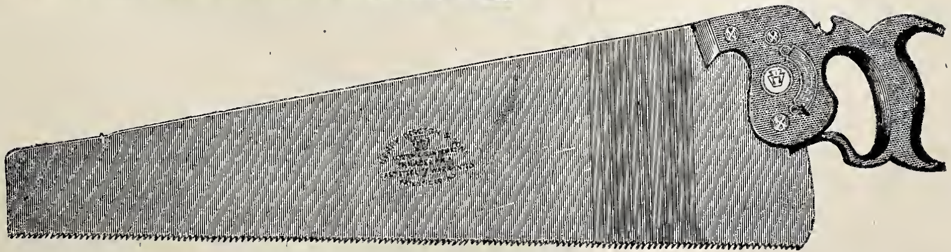
21, Cross St., Finsbury, LONDON, E.C.,
And 6, Albert St., BIRMINGHAM.

Importers of the celebrated

STANLEY & BAILEY PLANES.







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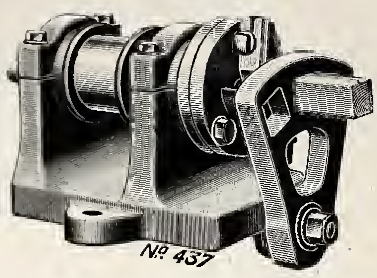
MILLER'S FALLS BRACES and BREAST DRILLS.

SAW BENCHES, SCROLL SAWS, FOOT-POWER MOULDERS, AUGER BITS, EXPANSION BITS, BORING MACHINES, SAW SETS, &c. CARPENTERS' & ENGINEERS' TOOLS IN GREAT VARIETY.

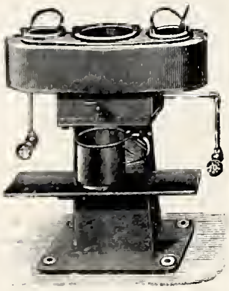
ILLUSTRATED CATALOGUE, 150 PAGES QUARTO, 1s.

Large Showrooms in London and Birmingham.

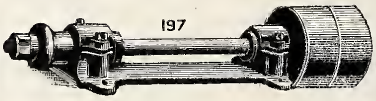
SAW MILL ENGINEERS
J. SAGAR & Co
CANAL WORKS HALIFAX, YORKS



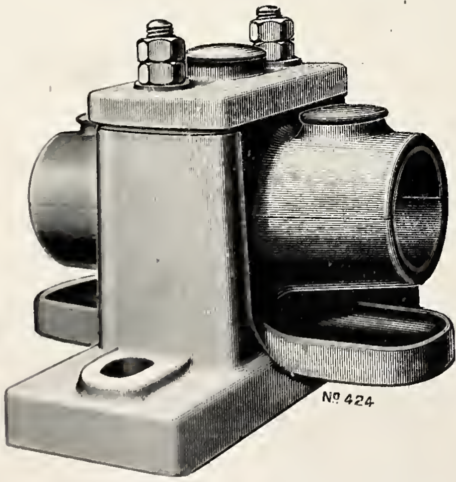
Rounding Machine for making Dowels, &c.
(Made in three sizes.)



Steam Glue Heater.



Circular Saw Spindle.
(Made in five sizes.)

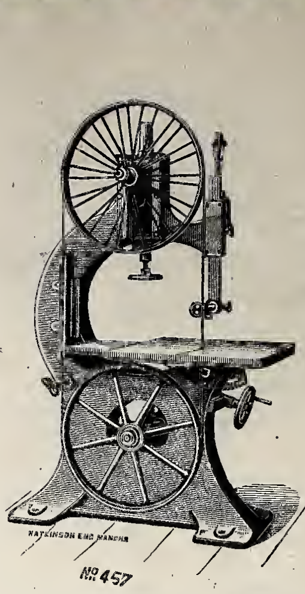


Improved Swivel Bearing Plummer Block, made in all sizes, also Hanger Bearings, Couplings, Pullies, Steel and Iron Shafting, &c.

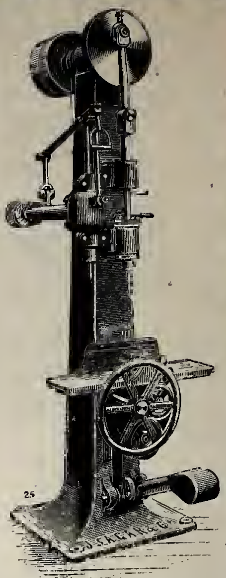
LISTS ON APPLICATION.

We make almost every description
OF
WOOD-WORKING MACHINERY,
And respectfully ask you to send us particulars of your requirements.

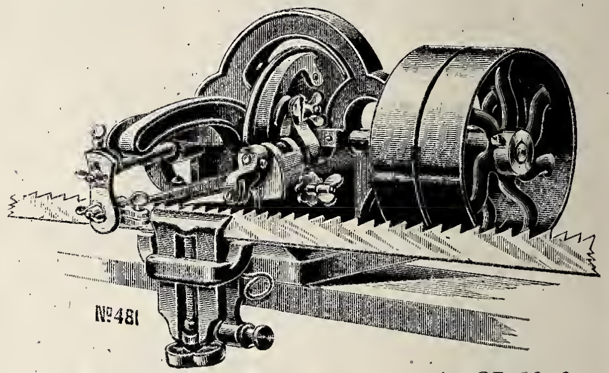
SATISFACTION GUARANTEED.



Improved Band Sawing Machine.
(Made in several sizes.)

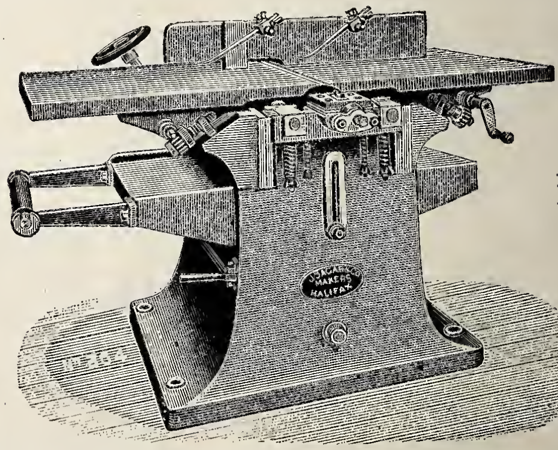


Power Mortising and Boring Machine, suitable for Cabinet-work.



Automatic Band Saw Filing Machine; price £7 10 0.

Band Saw Setting Machine, £2 10 0.



"Premier" Hand and Roller-feed Planing Machine, or planing out of twist, jointing, thicknessing, Moulding, &c.
(Made in five sizes.)

J. SAGAR & CO.,
HALIFAX, Yorks.

LONDON OFFICE:
Aldermary House, 60, Watling Street, E.C.

THE FURNISHING HARDWARE And Art Metal Workers' GUIDE.

Trade Jottings.

THE celebrated dinner-service of old Worcester porcelain presented by the British nation to Lord Nelson, "the hero of the Nile," by whom it was bequeathed to King William IV., and presented by him to Lord Frederick Fitzclarence, after which it became the property of the Earl of Erroll, was recently sold at Christie's. This rare and beautiful service, which comprised over 260 pieces, was sold in separate lots, which were bought by various buyers, and realised the sum of £1154 13s.

* * *

The employment of incandescent lamps for the electric illumination of the whole of the British Museum, instead of the system still for the most part prevailing, has for some time been the object of a devout wish on the part both of visitors and officials. Already the apparatus is in process of preparation by which nearly 200 lights are to be set up in the reading-room; and it is intended that the installation shall be finished not later than the middle of next month. The incandescent lamps to be introduced will be so distributed as practically to offer a light to every reader. They will be placed on brackets on the top of the ventilators which surmount the elevated partitions intervening between the desks of immediately opposite neighbours. Conjointly with the new lights five suspended arc lights will be employed for the general illumination of the reading-room.

* * *

Her Majesty the Queen has granted permission to the editor of the *Gentlewoman* to photograph the choicest specimens of her private gold plate at Windsor Castle, which will be reproduced in that journal, accompanied by a series of special descriptive articles. The first includes some magnificent centrepieces, part of the State dinner service, the largest of which weighs 2700 ounces, some William III. and George IV. sconces, exquisitely moulded candelabra, royal flagons, and the jubilee gift made "by her children and grandchildren to our beloved mother and grandmother." Other portions of the gold plate of special interest are the giant centre table fountain, designed by Prince Albert, which shoots up a perfumed jet, the chief figures of which are modelled from the Queen's favourite Arab horses. Then there is the "Anointing spoon" used at the coronation of the kings, the gold font at which the Royal children and grandchildren have been baptised, &c.

* * *

A Yost typewriter has, it is stated, been presented to the Princess May, among other useful presents.

* * *

The Prince of Wales has addressed a letter to Mr. Shipton, hon. secretary of the National Workmen's Exhibition, which is to be held at the Agricultural Hall, from the 1st of this month to August 12th, stating that the Queen would be pleased to lend the golden model of the Albert Memorial and other objects of interest.

* * *

At the joint request of Mr. Howard Kennard and the Master of the Ironmongers' Company, the use of the Guildhall for the dinner, presided over by the Prince of Wales, in celebration of the jubilee of the Iron, Metal Trades, and Hardware Pension Society, was unanimously granted by the Court of Common Council. This, we need hardly say, is an exceptional compliment to the trade.

The electric light fittings for the Huddersfield Town Hall are to be supplied by Messrs. Winfields, Limited.

* * *

The Tubular Lock Sydicate, Limited, London, are issuing an illustrated price list and catalogue of a variety of patent tubular locks. These, it is stated, are manufactured under the patents granted to Mr. F. J. Biggs (one of the directors of this syndicate), and these have been, we hear, awarded gold medals at every exhibition of importance.

* * *

The Edison and Swan United Electric Light Company, Limited, announce that they are now able to undertake at their works in London, silver plating, nickel plating, and gilding, and are prepared to do such work in quantity at lowest prices compatible with good workmanship and quality.

* * *

A clear and brilliant glass, which differs from any other, has been invented by a Swedish firm. It is said to be composed of no less than 14 different substances.

* * *

The old phrase, "Familiarity breeds contempt," is very true. The *Carpenter and Builder* remarks:—"In a period antedating all historical records some one discovered that silicic acid, as it exists in flints and in sand, when fused with certain metallic oxides, cooled into a transparent solid. There is no reason to suppose that this chemical operation—the formation of a silicate by the union of silicic acid with an alkaline base—was really understood for thousands of years after the discovery of glass. The terms "acid" and "base," in their chemical significations, are of modern application; yet who shall tell the enormous influence on the progress of the human race that the discovery of the manufacture of glass has effected? Let us say nothing of the invaluable uses of this material in all departments of experimental science, in astronomical research, in the domestic arts, but come at once to what it has done for engineering. The telescope of the theodolite and transit, the mirror of the heliostat and the sextant of the mariner; the tubes of the manometer, mercury gauge, mountain barometer, and thermometer; the water gauge of the steam boiler; the lenses of lighthouses, the miscroscope, and so on to the end of the chapter, not overlooking insulators for telegraph wires and other electrical apparatus—where would have been our progress in modern engineering if the world had been until now without glass?"

* * *

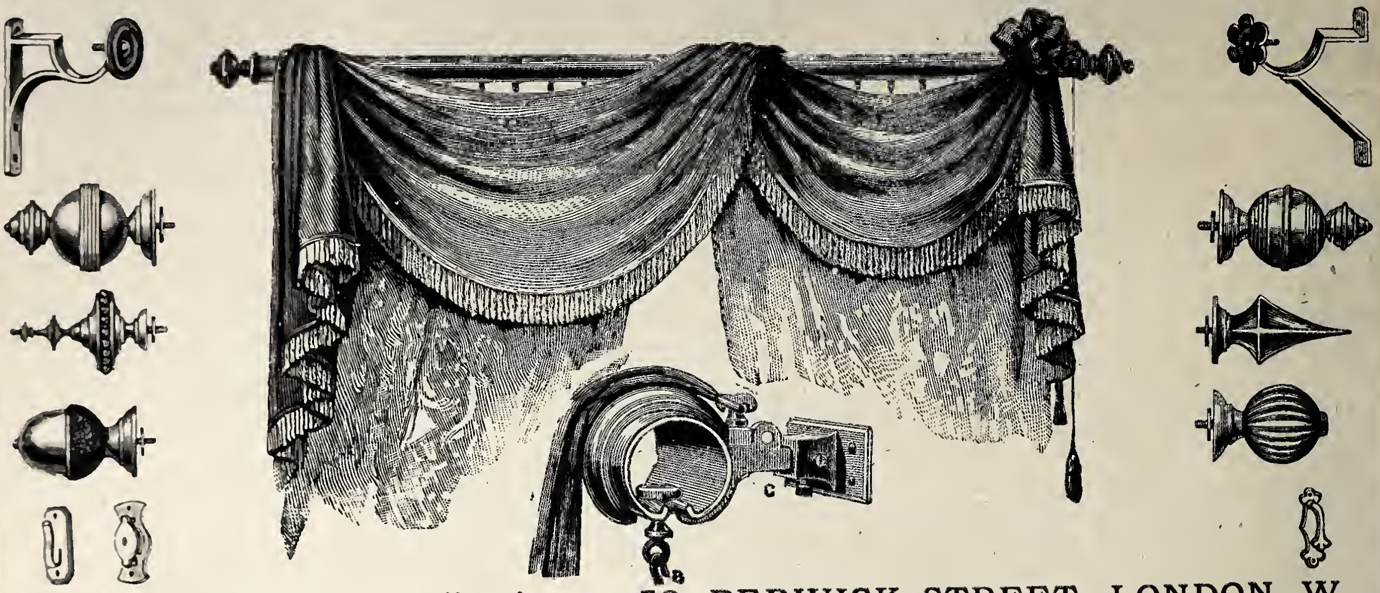
The work of providing table d'hôte dinners in the Midland Railway trains will be done entirely by the use of compressed oil gas in cooking apparatus specially designed by Messrs. Fletcher, Russell, & Co., Limited, at their Warrington house. The gas is carried in cylinders under the saloon, and it is intended to use the same fuel also for warming the carriages in winter. The use of ordinary coal gas for cooking and heating has spread rapidly for many years past, but the use of oil gas, of high illuminating power, for this purpose, is at present very unusual, and for railway dining saloons the Midland Company has made the first successful attempt. The running trials have been made some time ago, and the whole arrangements proved quite perfect in every respect the first time the burners were lighted, although they had been designed by Messrs. Fletcher, Russell, & Co., from theoretical calculations alone.

COPE & COLLINSON, LONDON AND BIRMINGHAM.

REGISTERED MARK.

BRASS FOUNDERS, TUBE DRAWERS, & CORNICE POLE MAKERS.

Patent Combination Railway Cornice Pole.

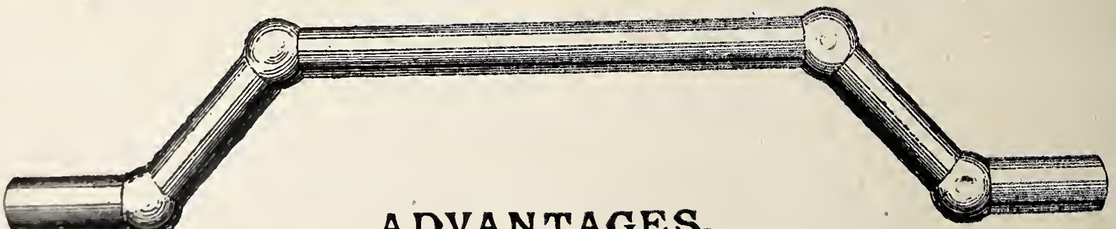


Price Lists sent on application to 53, BERWICK STREET, LONDON, W.

BY HER MAJESTY'S ROYAL LETTERS PATENT.

Patent Jointed Cornice Pole,

FOR ANGULAR WINDOWS.



ADVANTAGES.

Adjustable to any angle.

Mistakes in measurements reduced to a minimum.

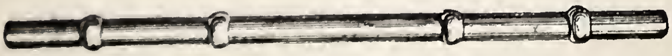
Neat and finished in appearance.

Packed and forwarded in straight lengths.

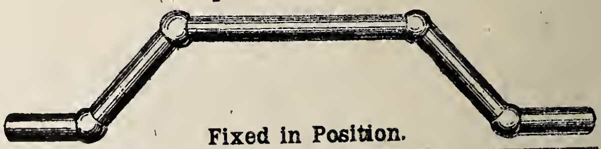
Made in plain, fluted or fancy tube.

Quick delivery; tube stocked ready for cutting and fitting joints.

Price cheaper than ordinary bent poles.



Straight Length for Packing.

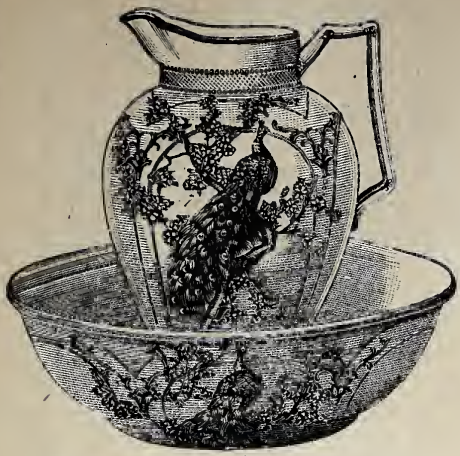


Fixed in Position.

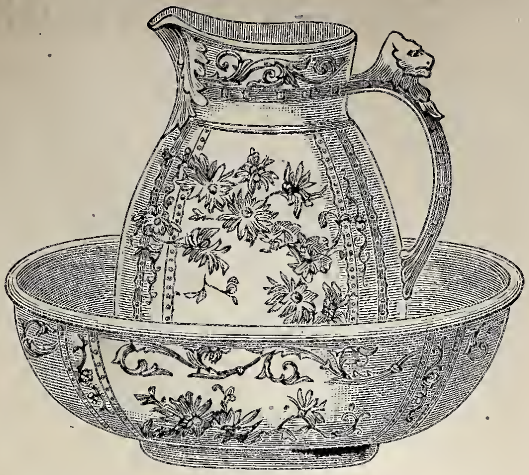
Patentees and Sole Manufacturers:—

HOSKINS & SEWELL,

LOMBARD STREET, BIRMINGHAM.



1054/17.—Ruby Peacock, richly finished in Gold, **9/9**.



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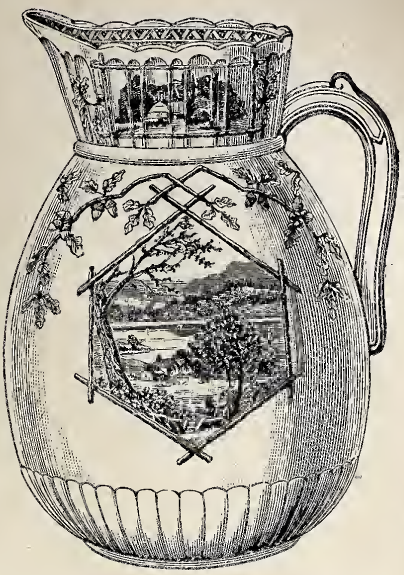
20J—Same design, beautifully enamelled (1051/20), **12/6** per set.
20G—A lovely floral design in peacock blue, pink, or brown, finished in gold, **8/11** per set.



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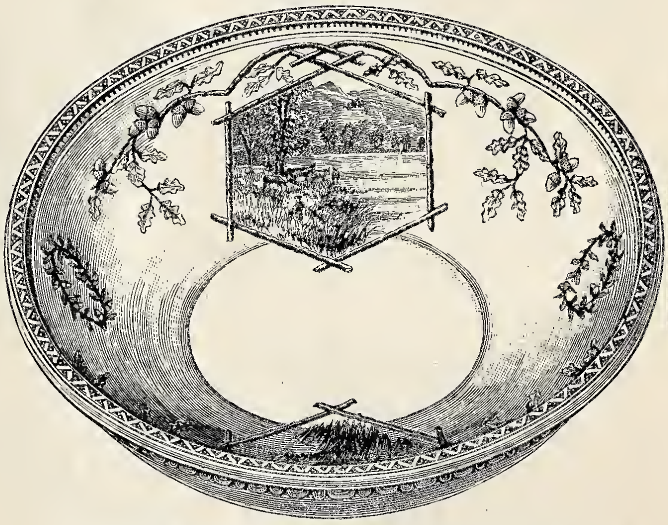

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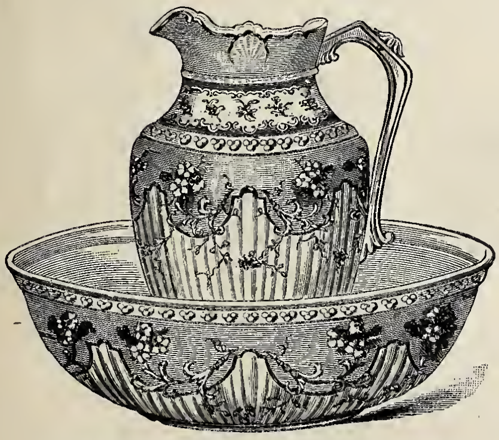

1011/22.—Byron shape, salmon ground, and floral decoration, in new Art tints, **14/6**.

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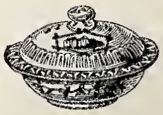

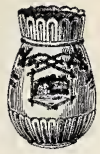

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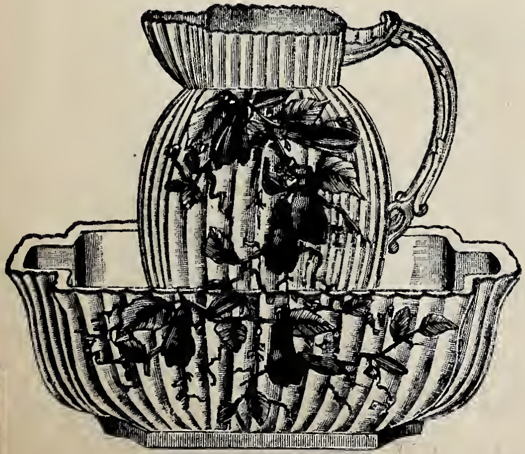

1000/8.—Juno shape, **16/6**.

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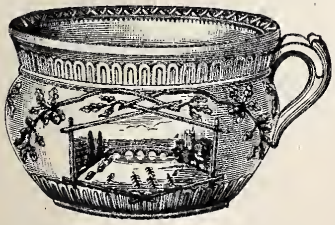

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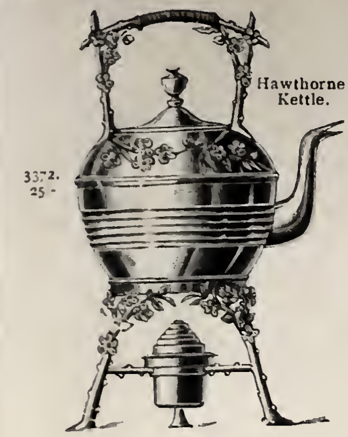
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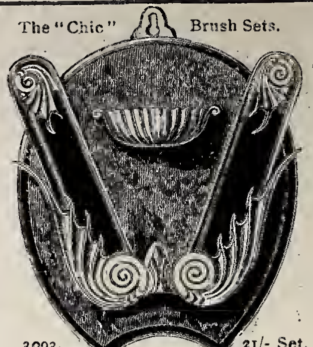
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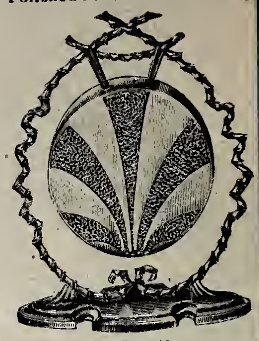
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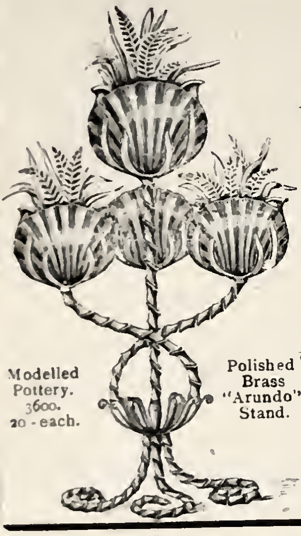
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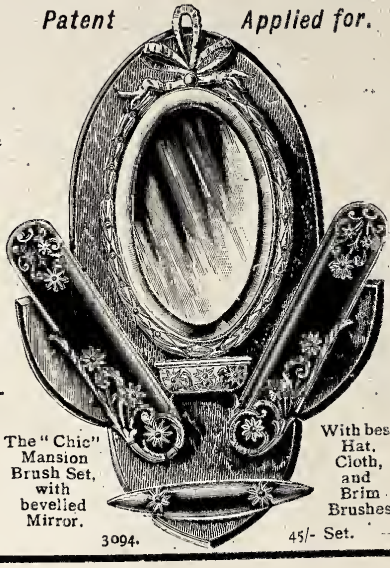
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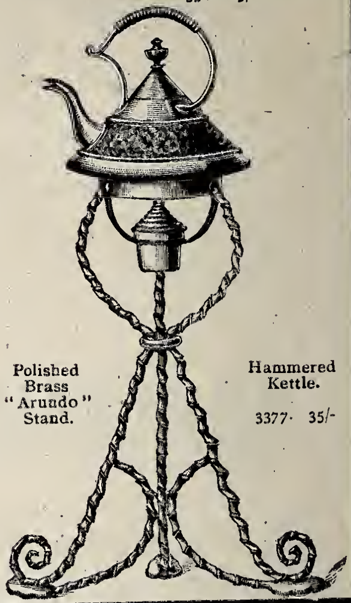
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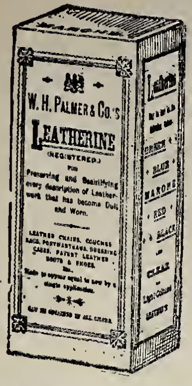

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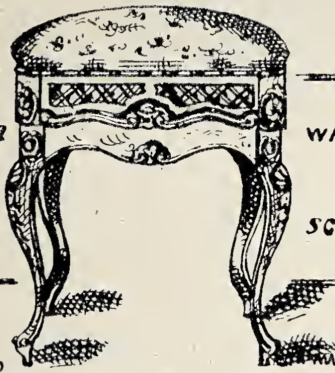

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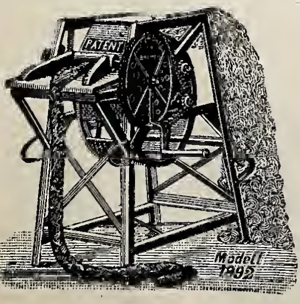

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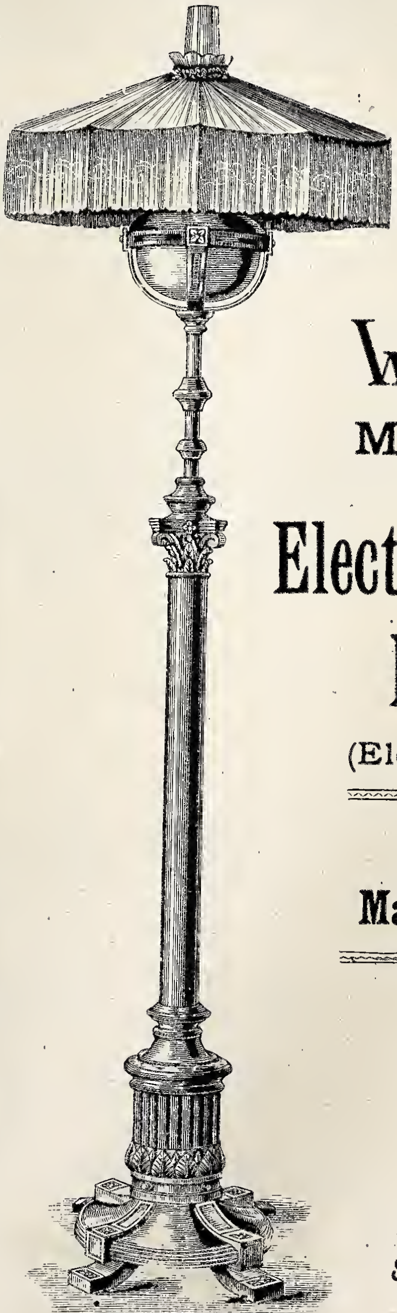

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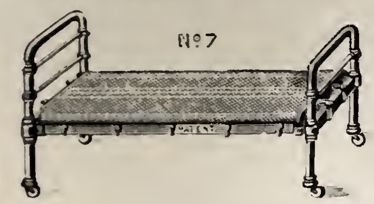

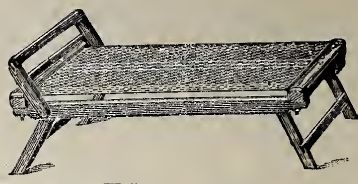

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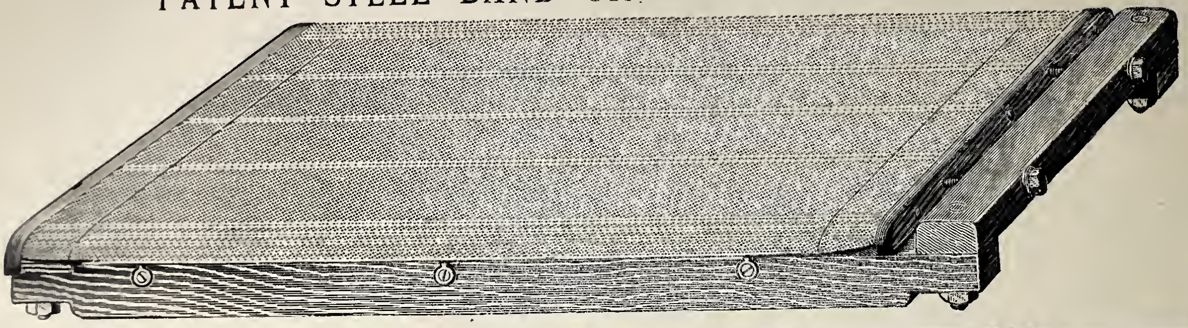

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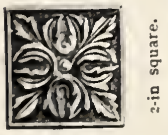

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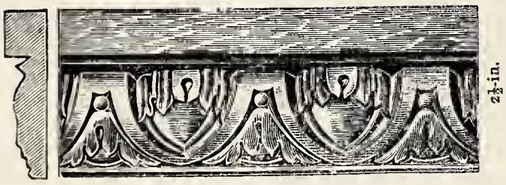

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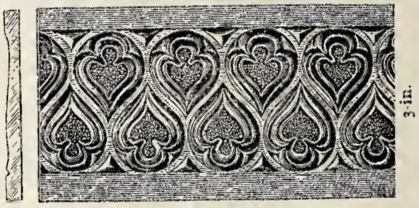

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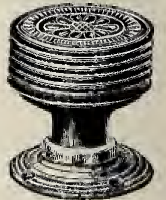

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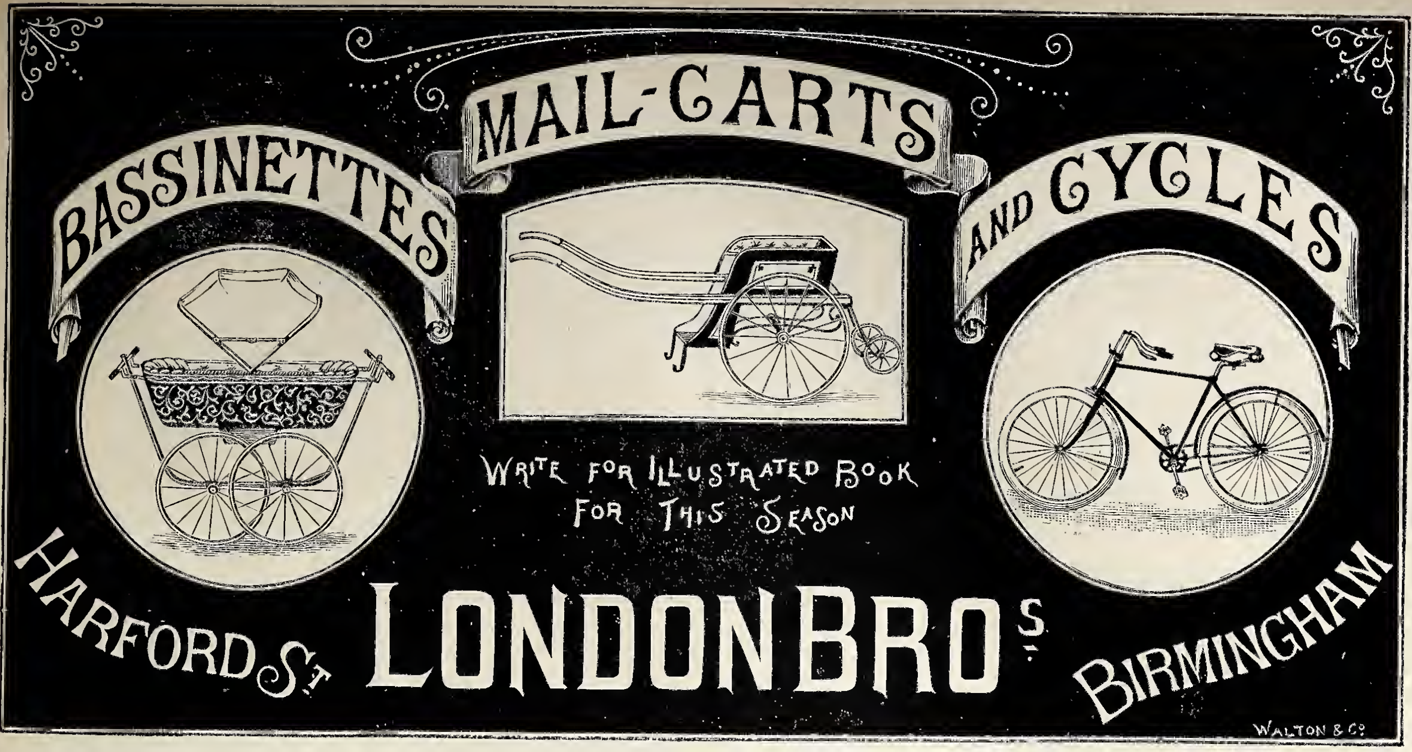
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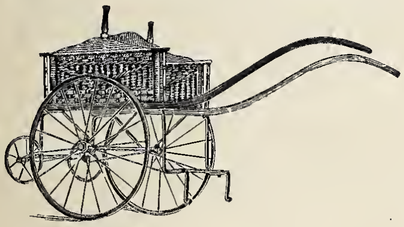
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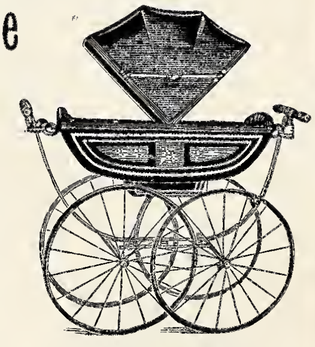
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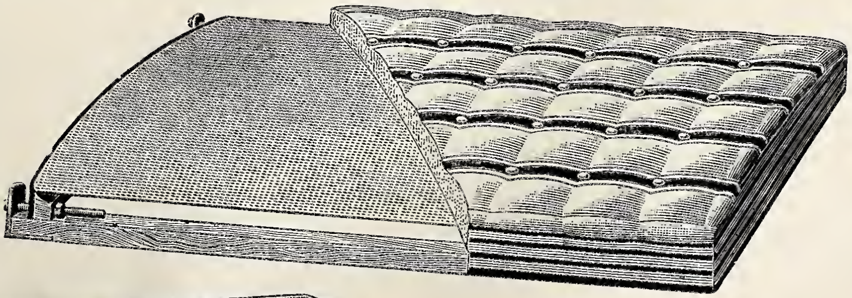

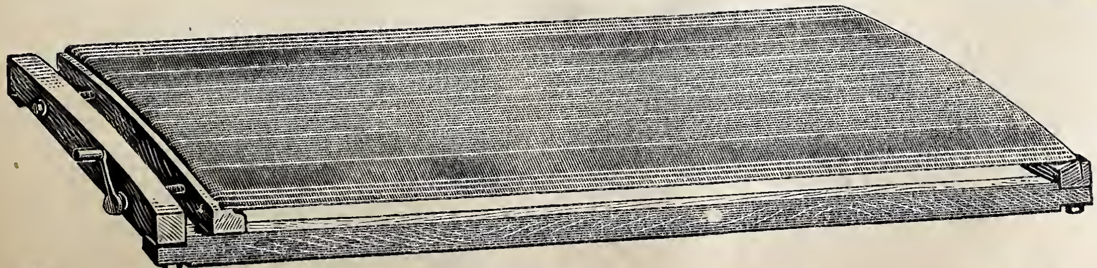

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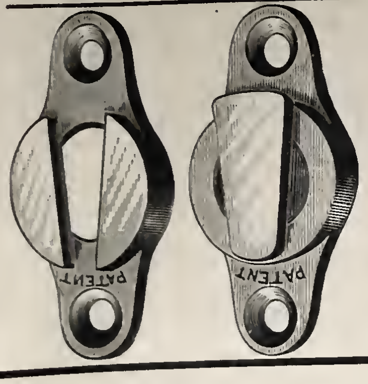

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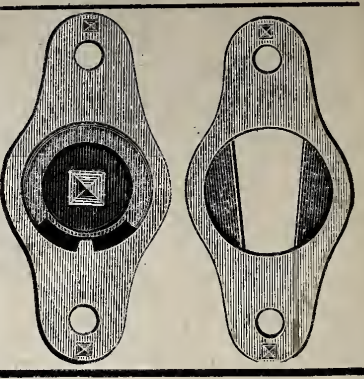

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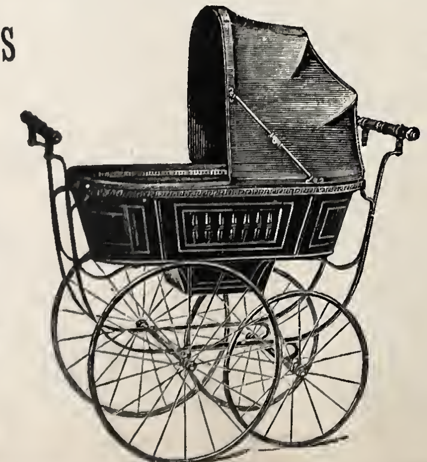

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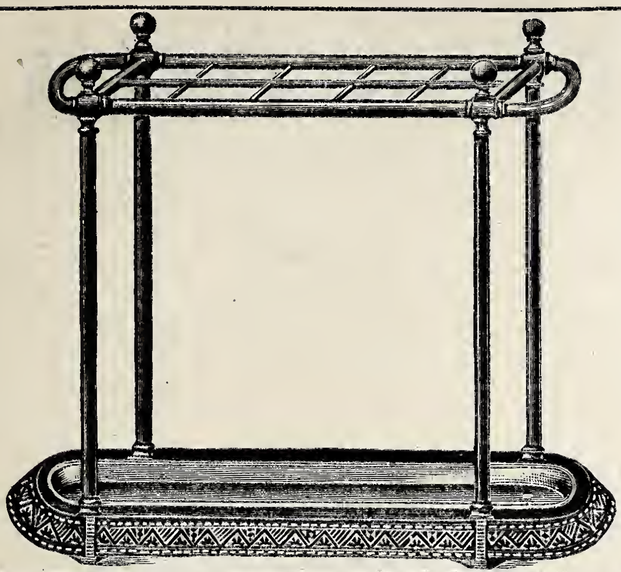

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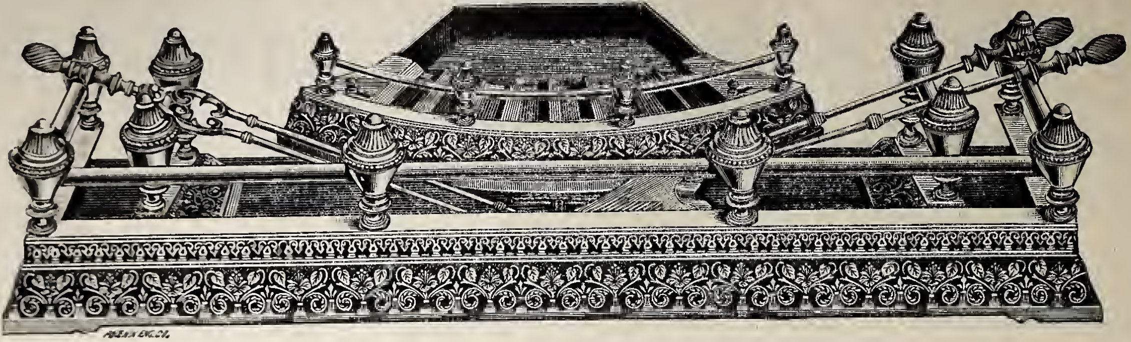

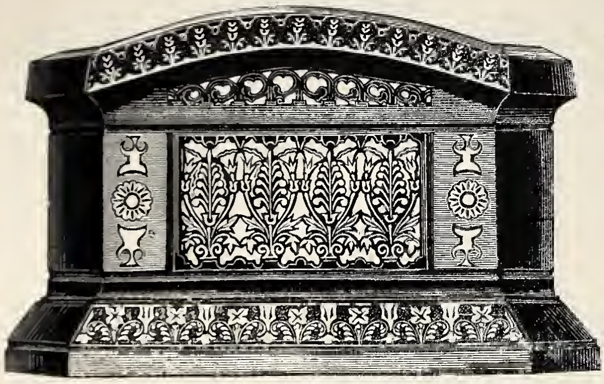

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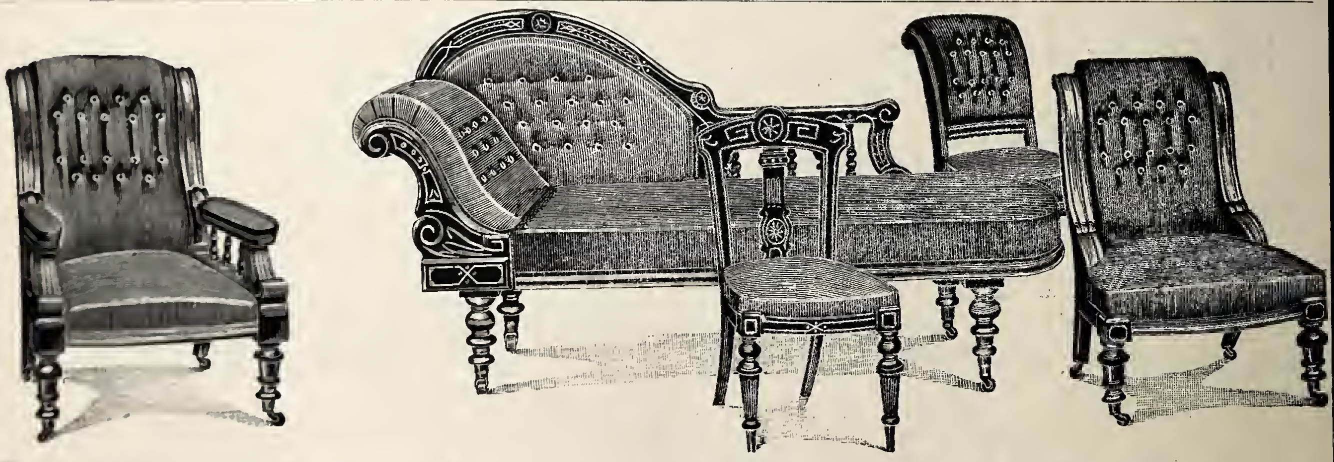

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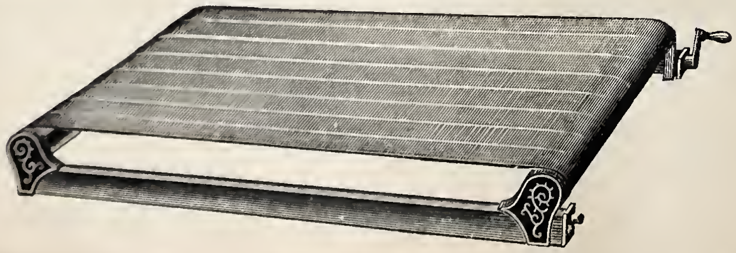

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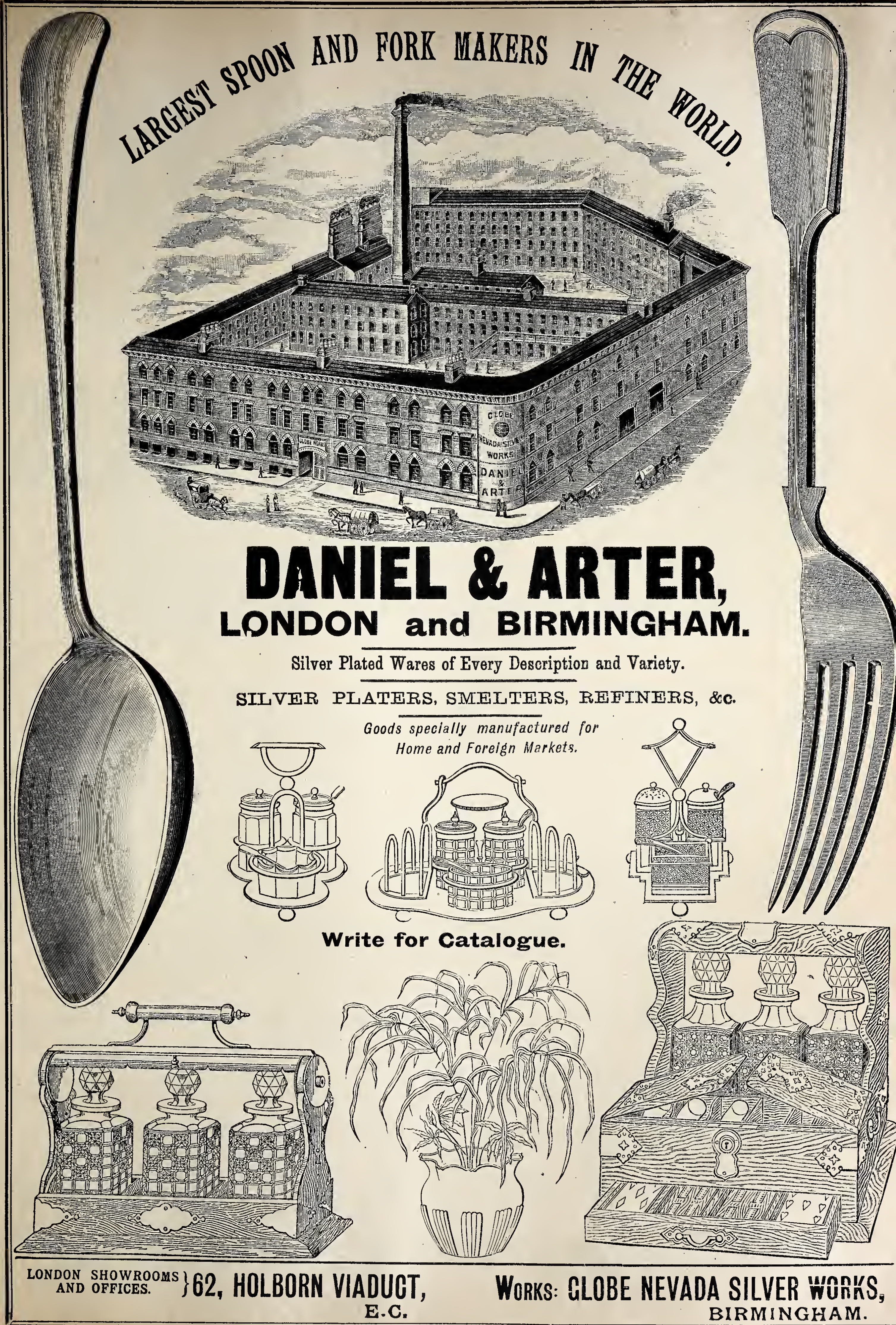
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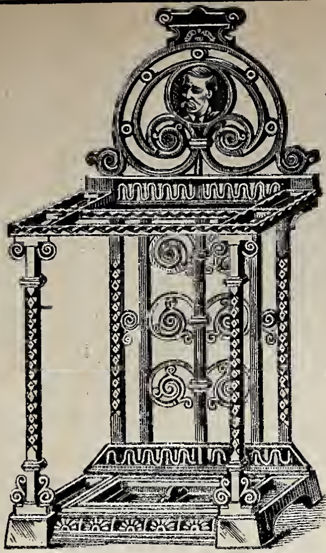

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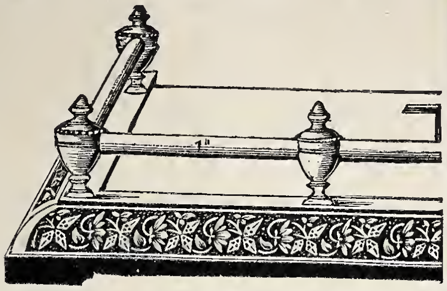

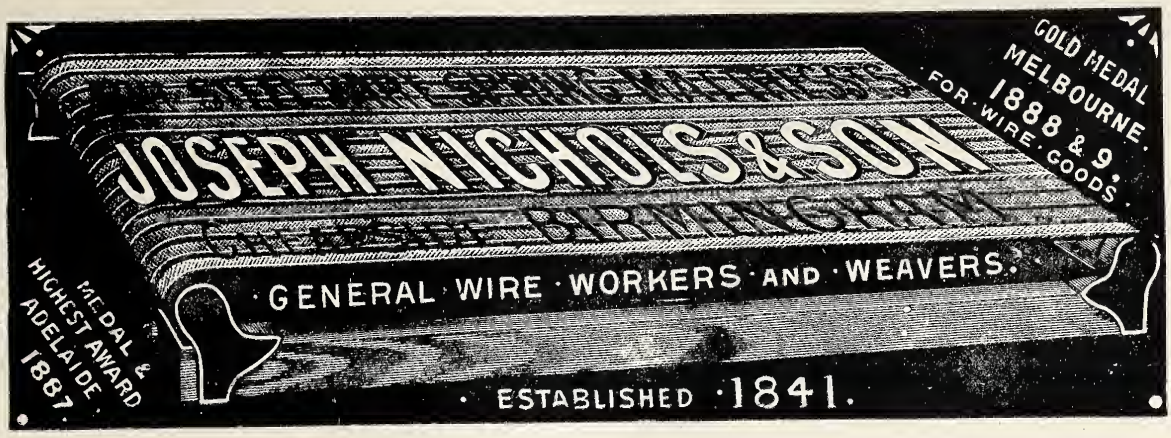
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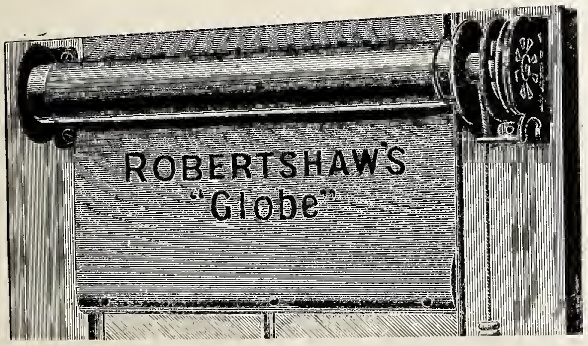
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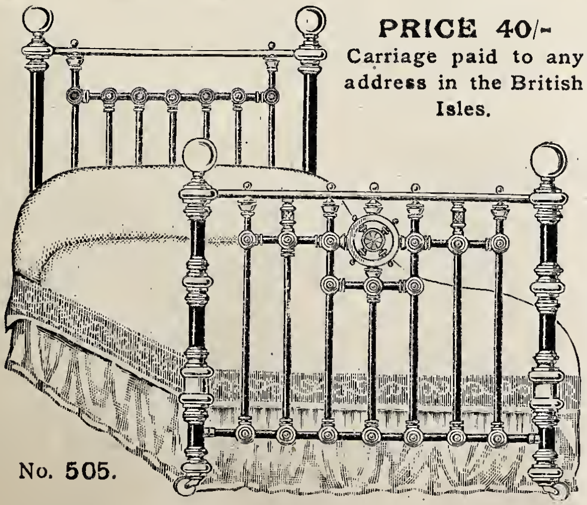

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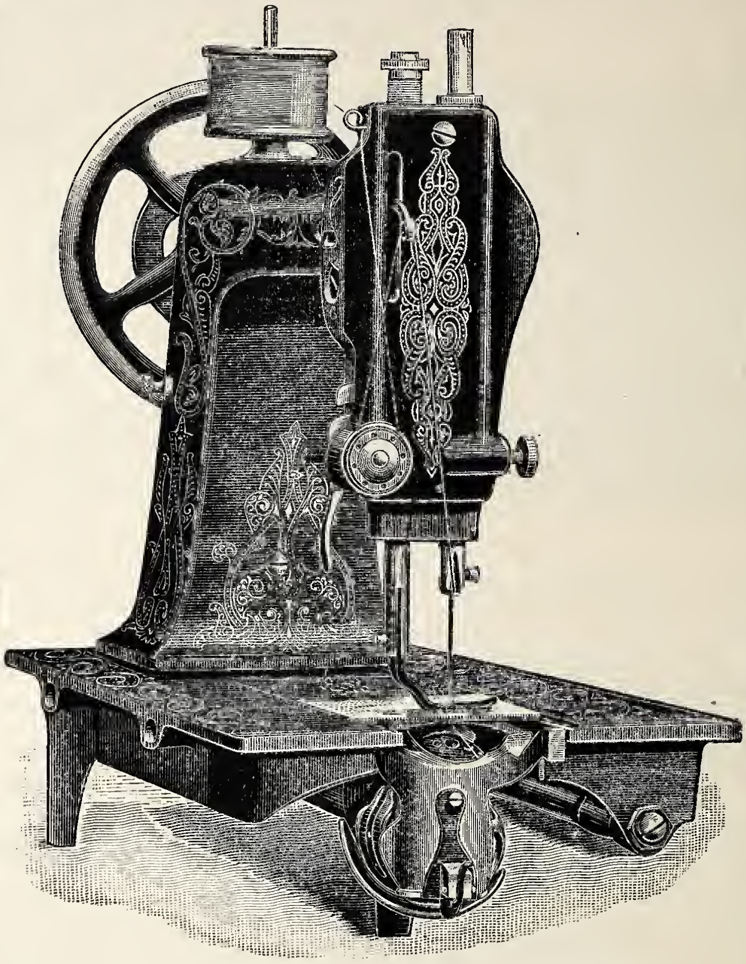

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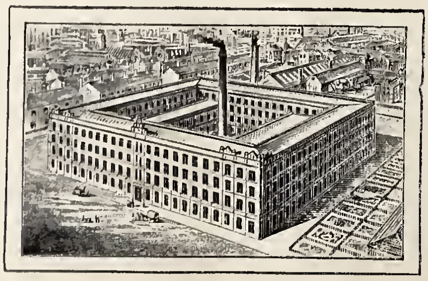

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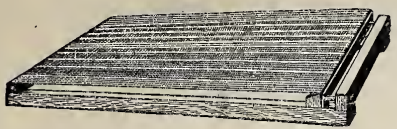

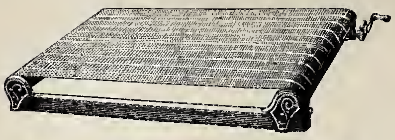

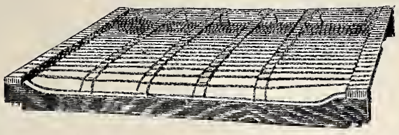

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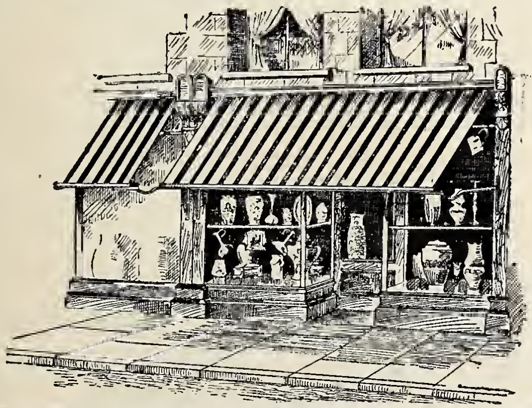

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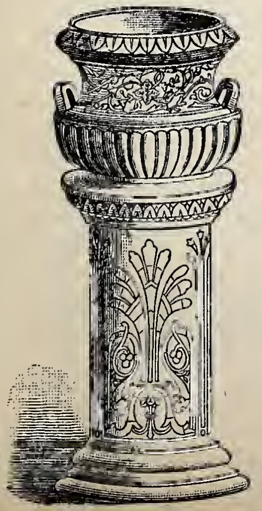

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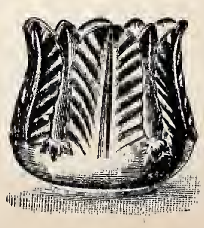

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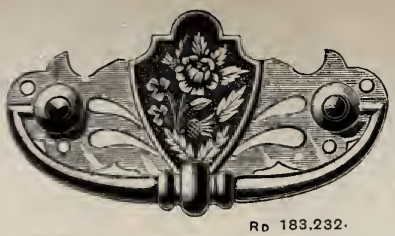

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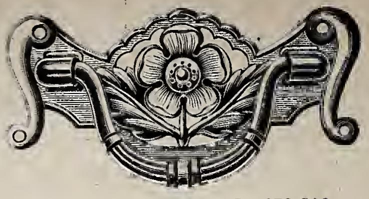

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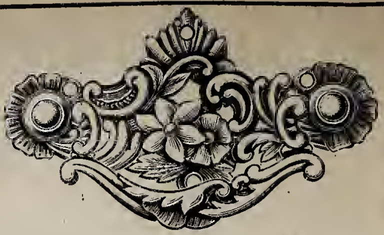

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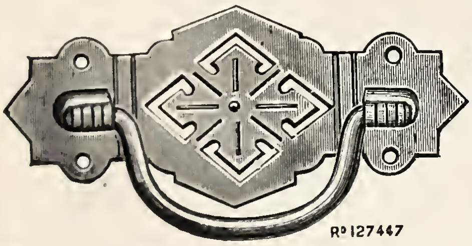

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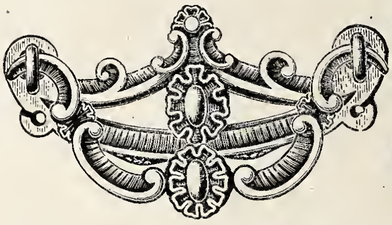

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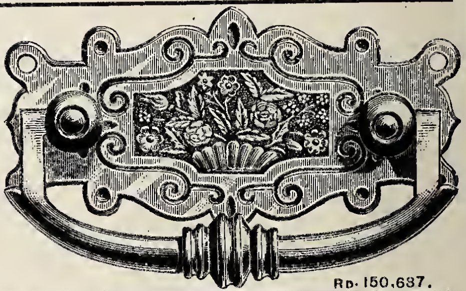

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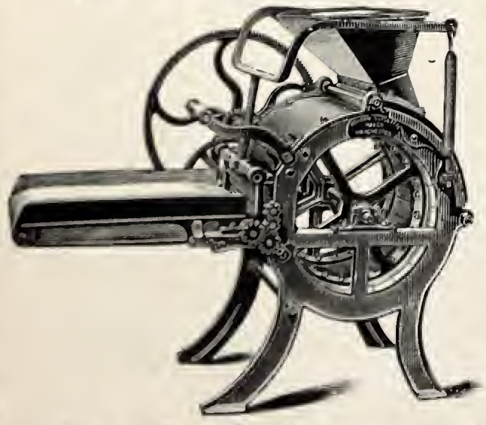

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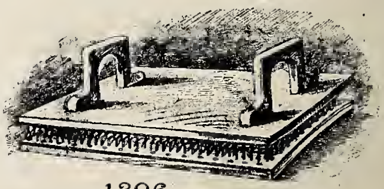

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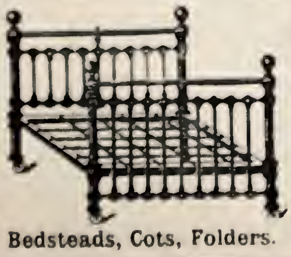

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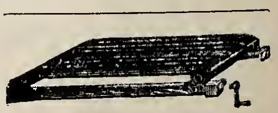

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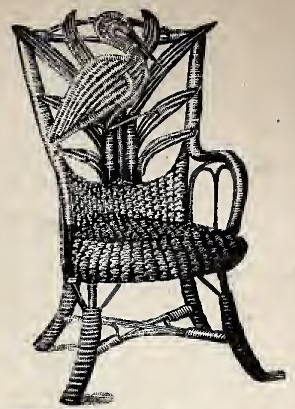

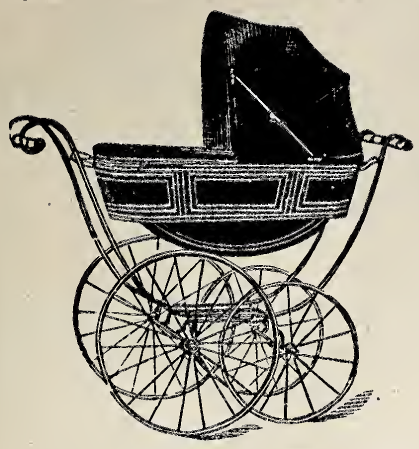

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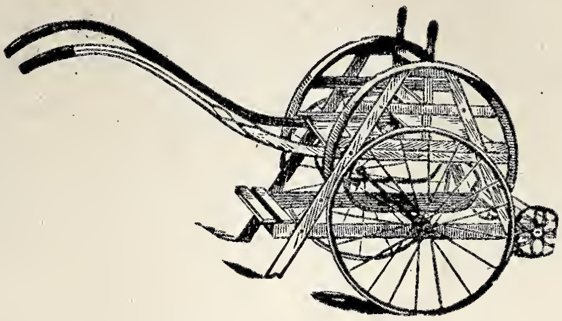

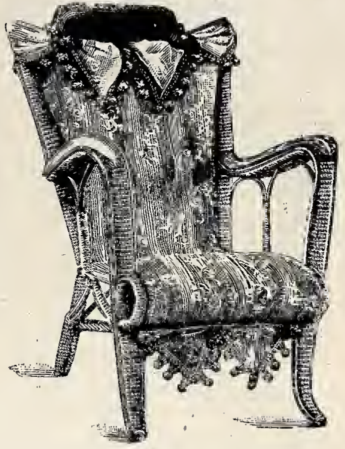

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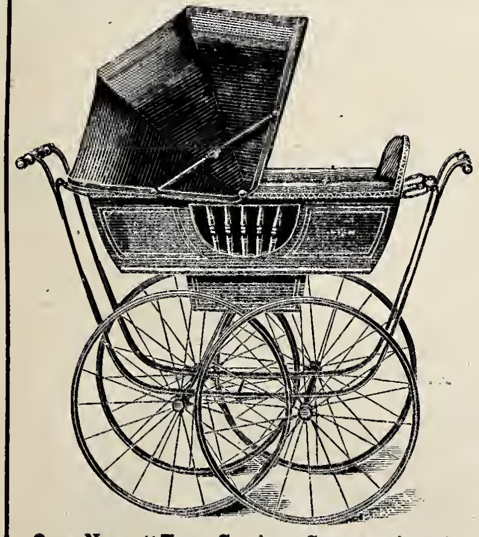

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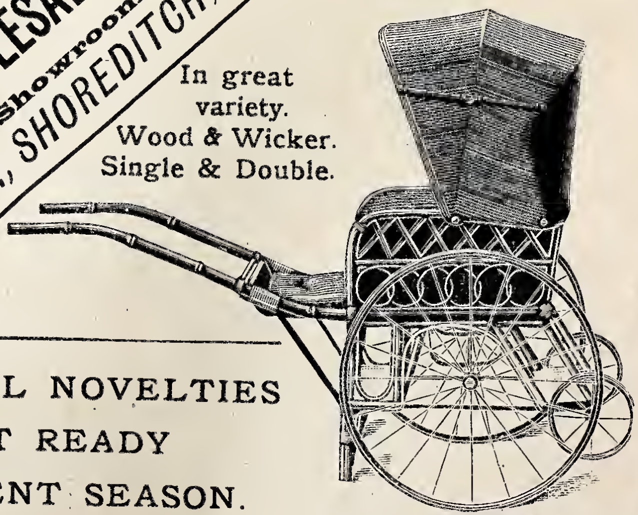

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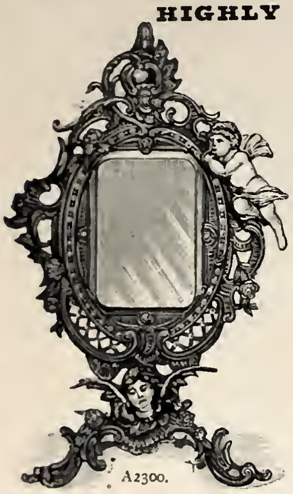

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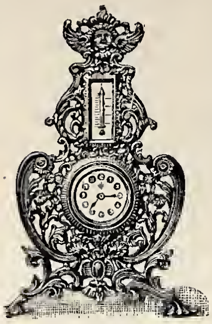

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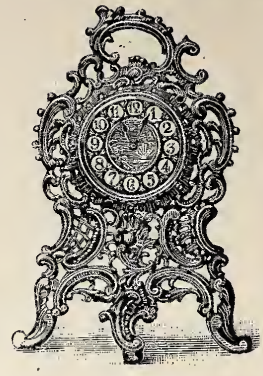

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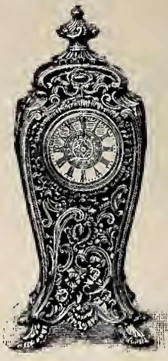

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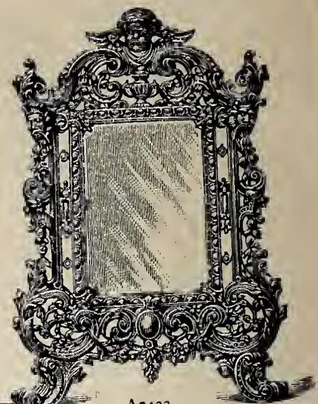

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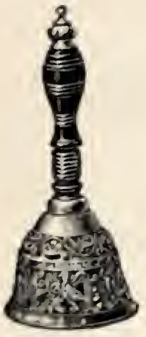

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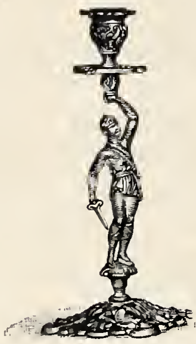

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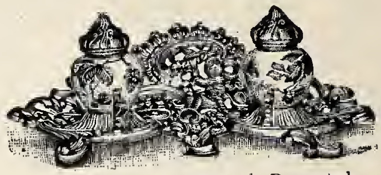

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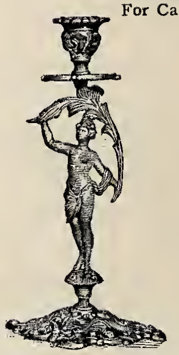
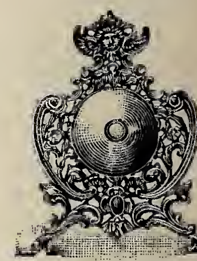


A1993.—Candlestick,
27/- pair.

Table Call Bell.



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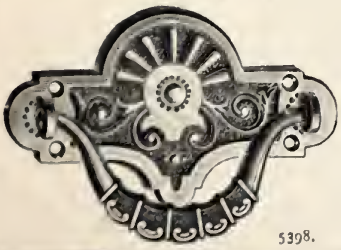

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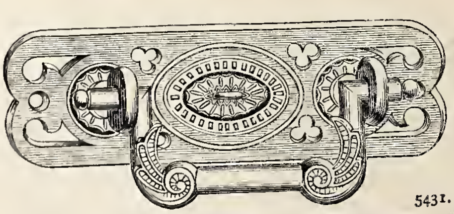

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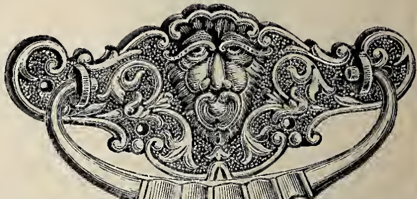

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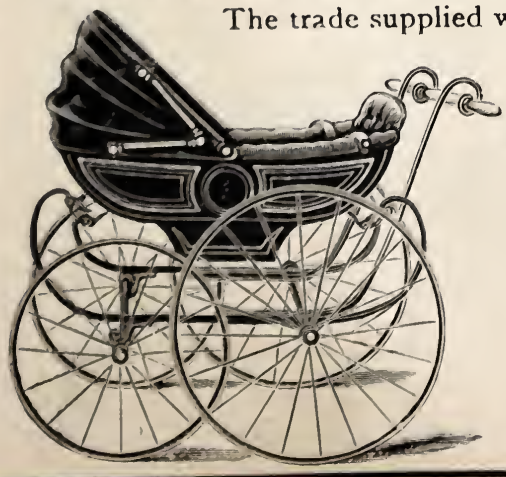

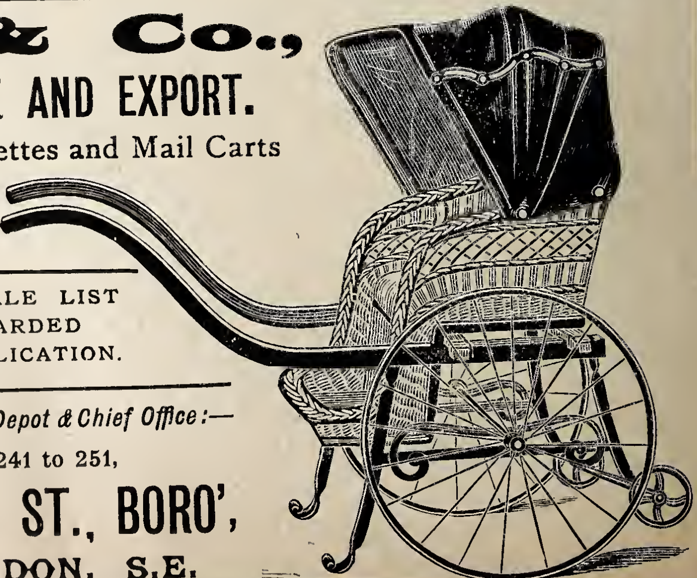

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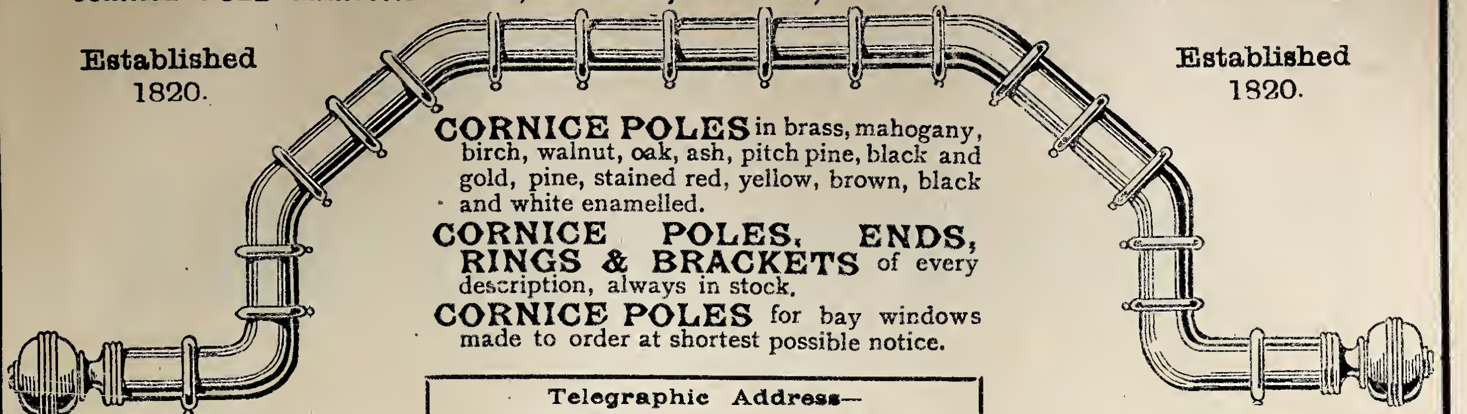

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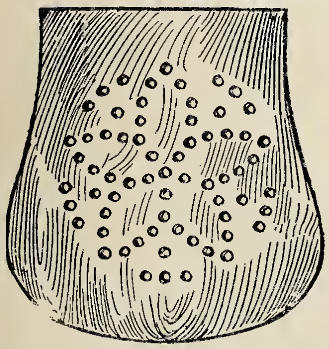

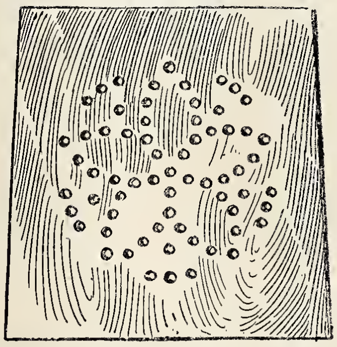

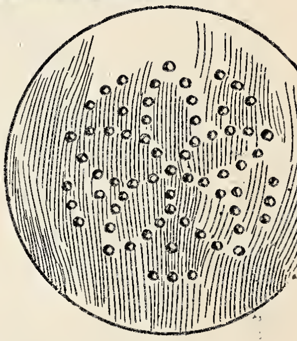

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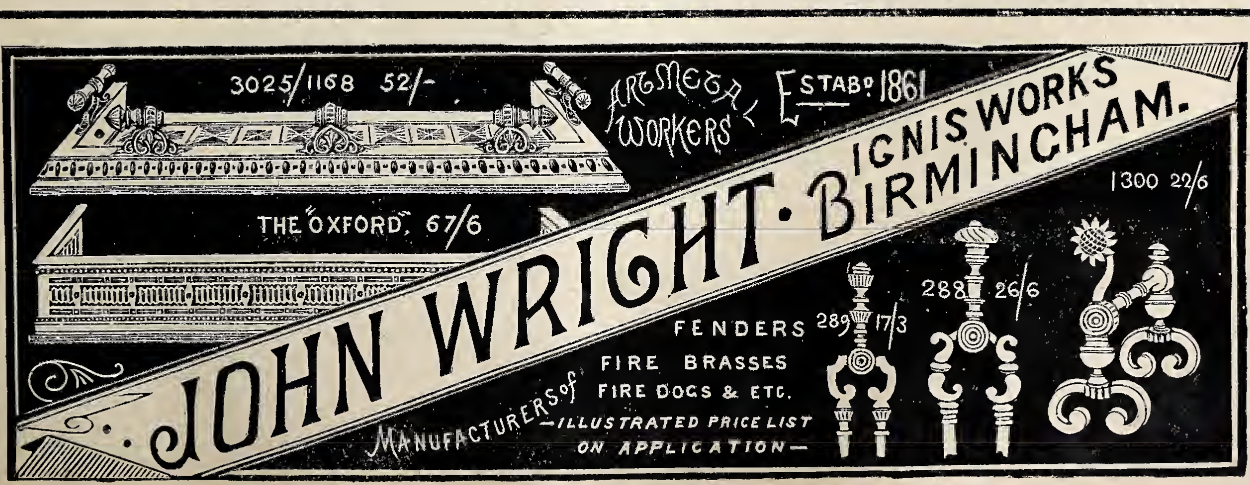

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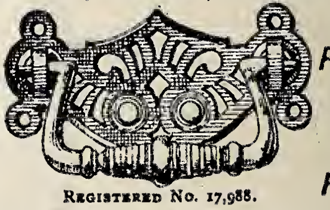

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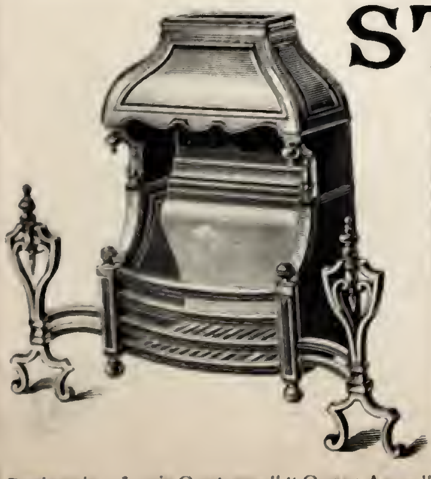

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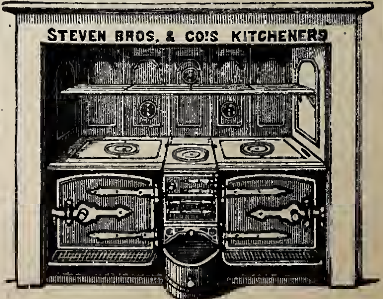

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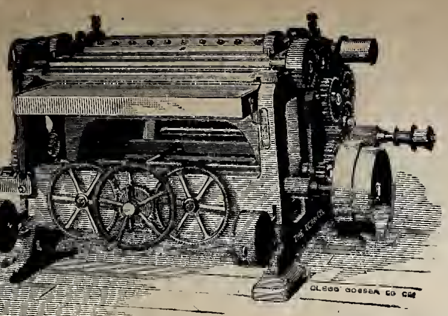

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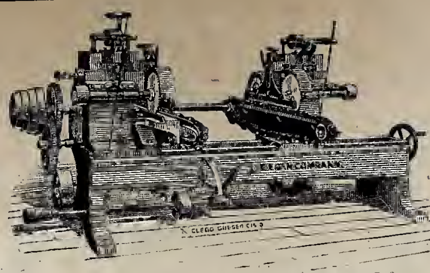

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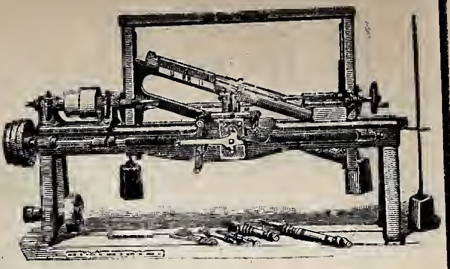

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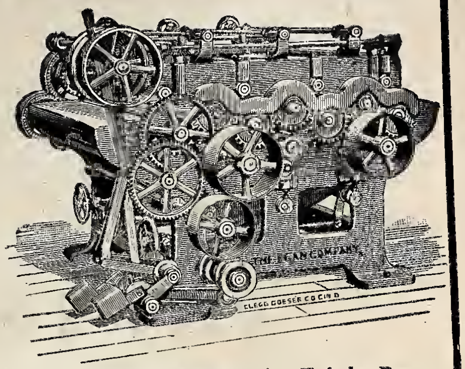

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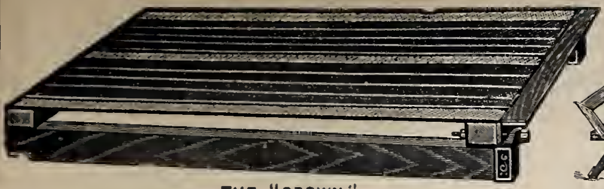

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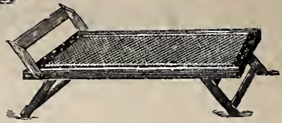

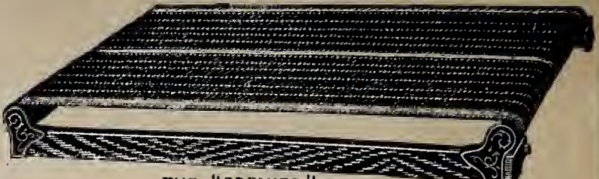

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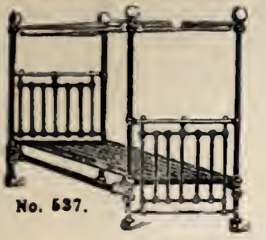

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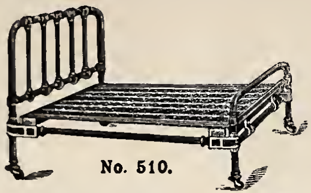

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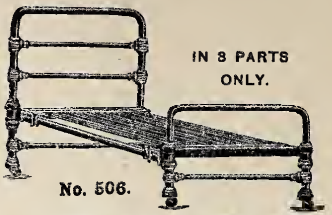

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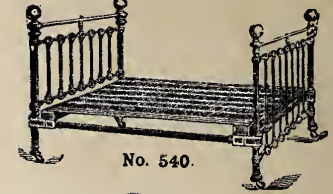

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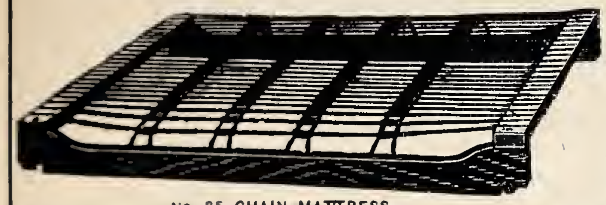

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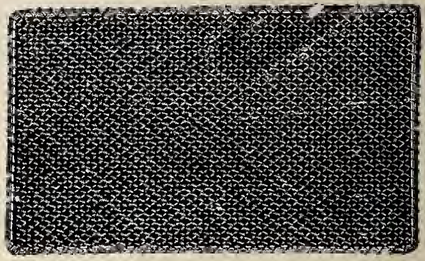

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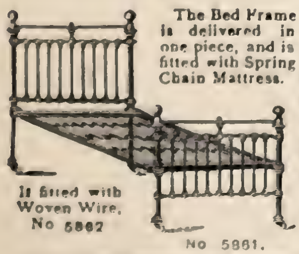

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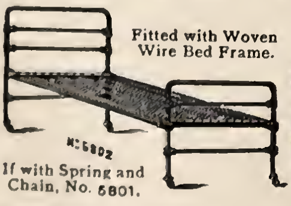

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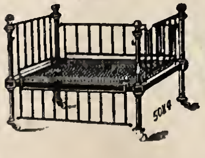

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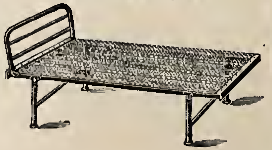

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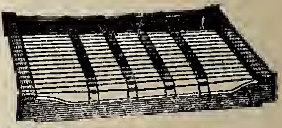

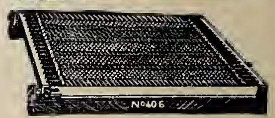

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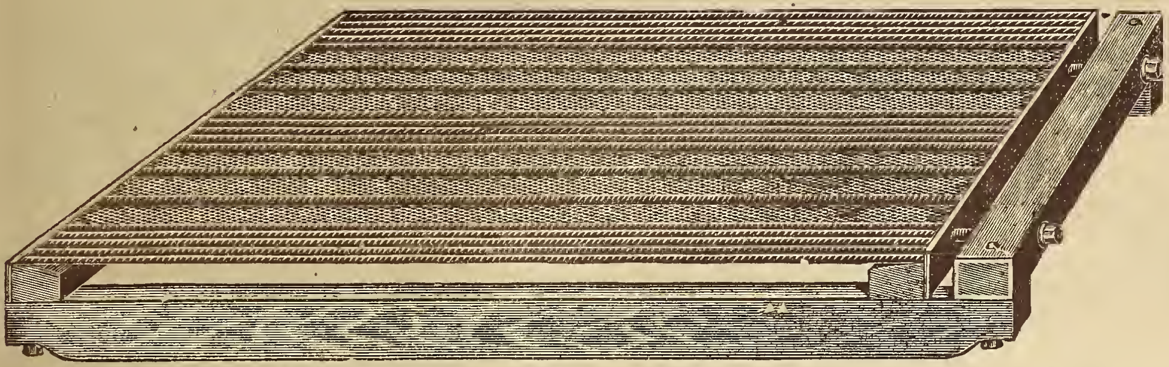

		6ft. 2in. long by 2ft. 6in.	3ft.	3ft. 6in.	4ft.	4ft. 6in.	5ft.
No. 44 B.	Double Woven	10/6	11/-	11/6	12/-	12/6	13/6 nett.

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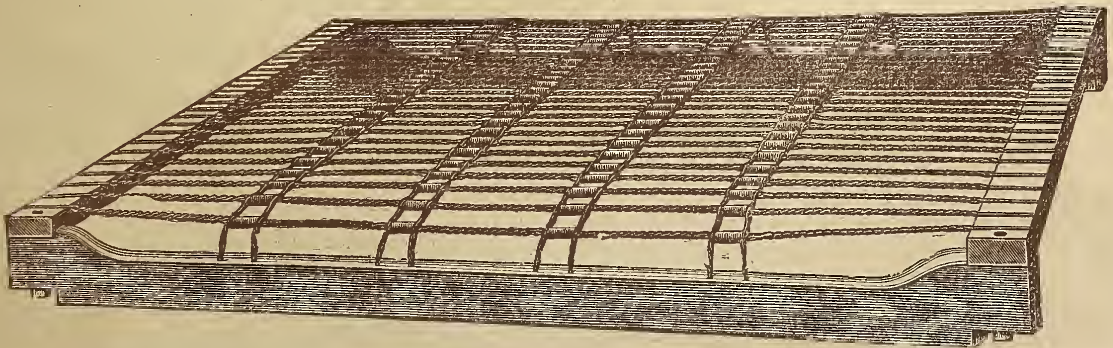

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No. 42.	15/-	16/-	17/-	18/-	19/-	20/- nett.

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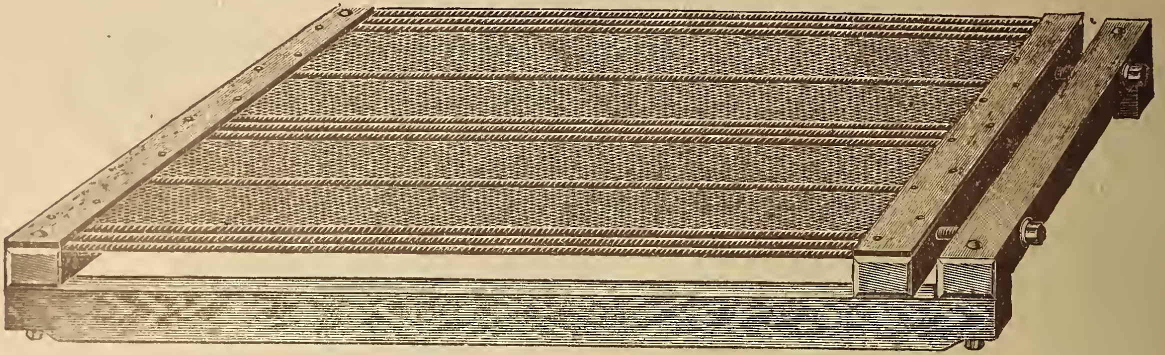

	6ft. 2in. long by 2ft.6in.	3ft.	3ft.6in.	4ft.	4ft.6in.	5ft.
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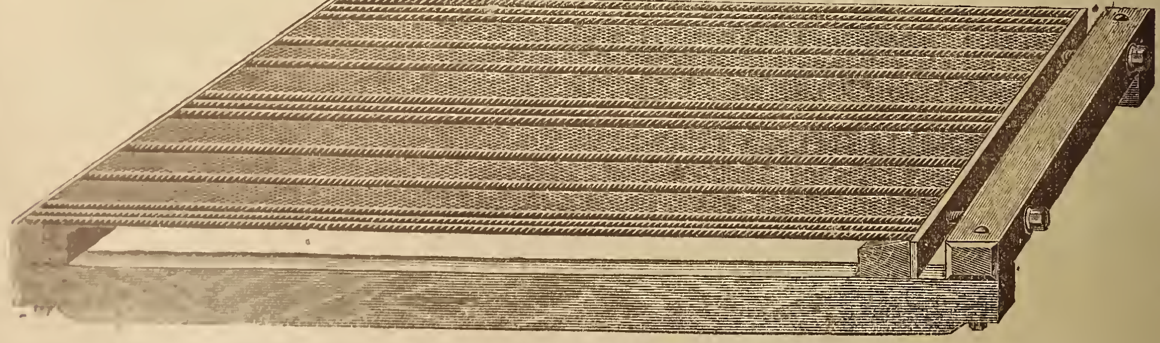

	6ft. 2in. long by 2ft.6in	3ft.	3ft.6in	4ft.	4ft.6in.	5ft.
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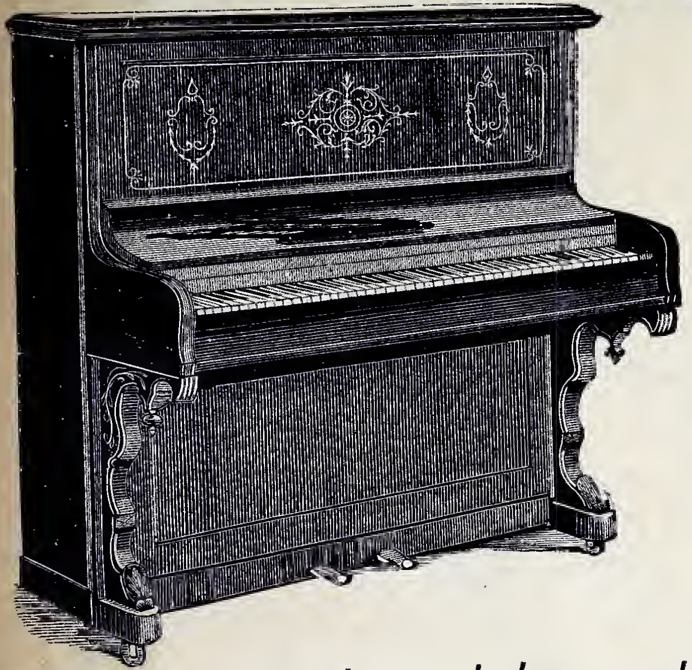

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TEN YEARS.

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PIANOS made to match any style of Furniture.

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CLASS D.—4ft. high, iron frame; strong, stout bracing back, with wrest plank of the finest Beech; massive nickel-plated Bolts, well regulated Sticker action, best machine-covered Hammers, Celeste Pedal. In handsomely-figured Walnut Cases, with Panel beautifully incised with Gold.

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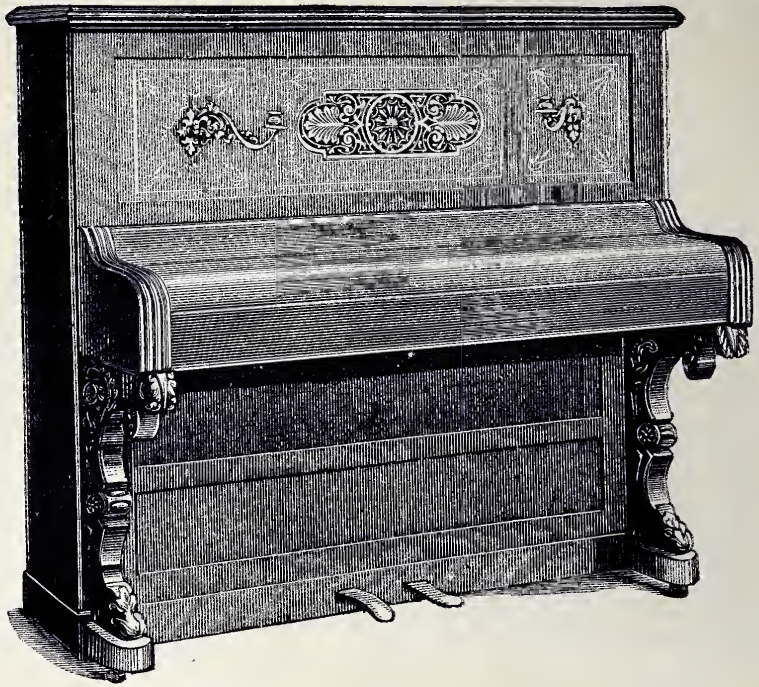

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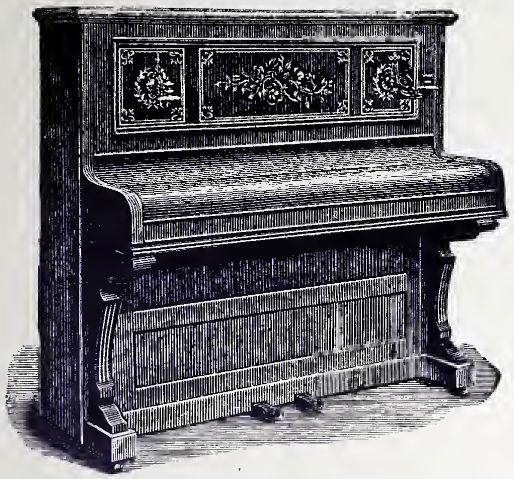

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A work of art both from a musical and artistic standpoint.

" A hit, a very palpable hit."—*Hamlet* Act V., Scene 2.

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4ft. 2in. high, very Massive Iron Frame, Improved Solid Bronzed Metal Tuning Plate and Resistance Bar combined. Specially constructed back of Combination Bracings, the whole being heavily screwed and doubly secured with Massive Nickel-plated Bolts, Powerful Double-repeating Check Action, finest Machine-made Hammers covered with a specially manufactured Tenacious Felt. Full Trichord, &c. The case is magnificently designed, and made in the finest selected Walnut, Rosewood, or Black and Gold, with Half-top, Overhanging Desk, exquisitely designed Panel, Gold Incised and rich Marquetry Centre.

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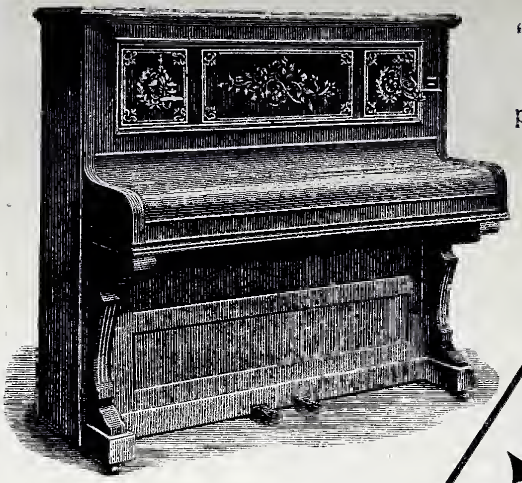

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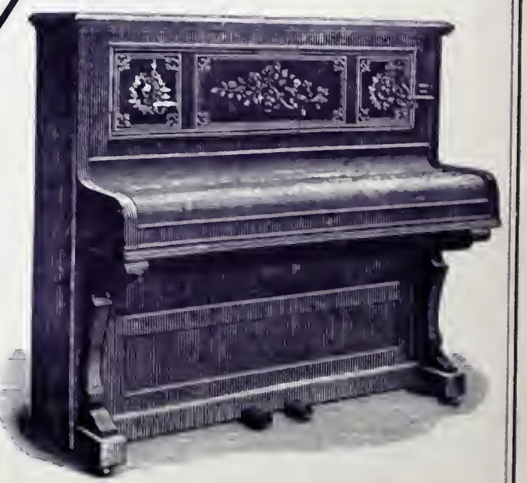

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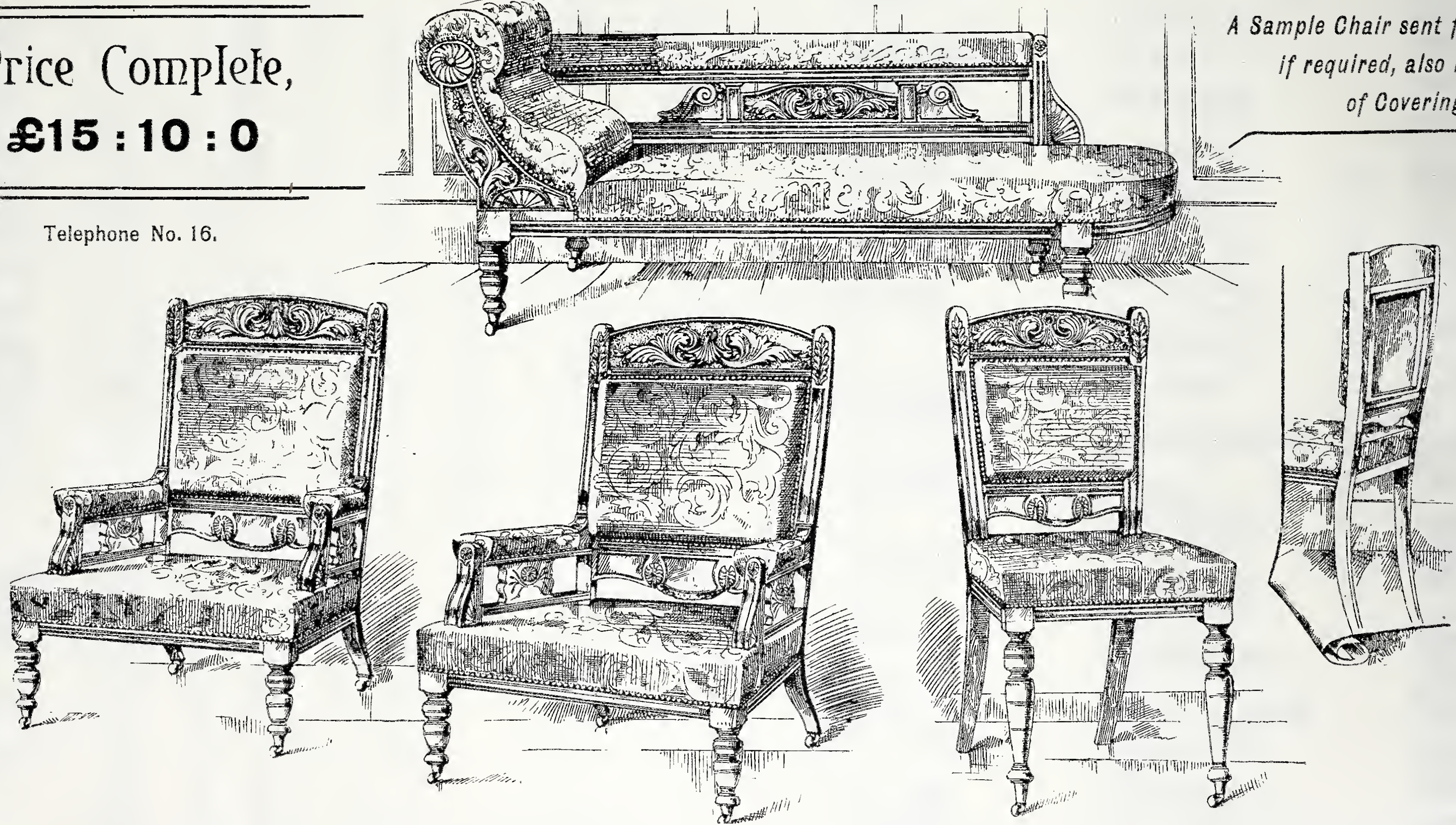

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